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A TRANSPARENCY OF GOLDFISH

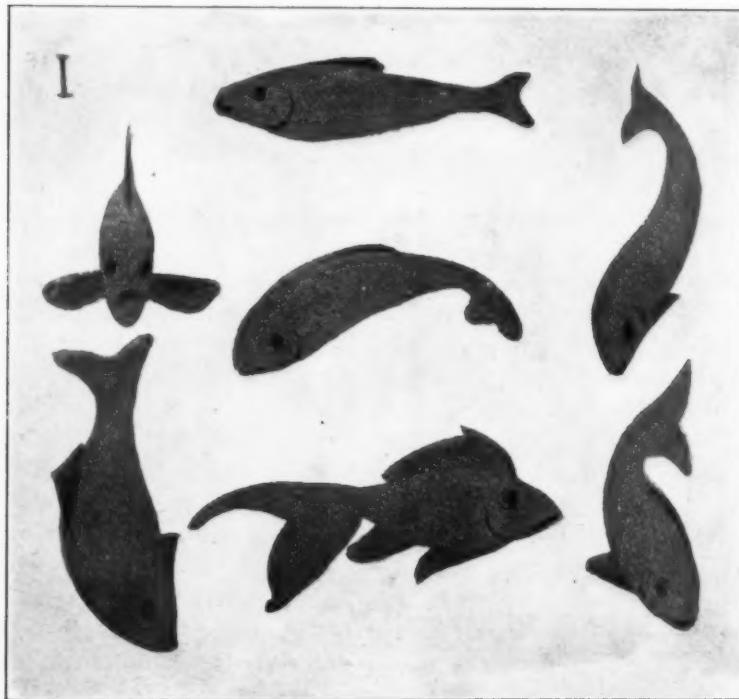
WHAT is there that meets with a more enthusiastic welcome from little children than a sheet of paper and a pair of scissors? Nothing, I believe, unless a box of crayons or a pan of paint be added to the assortment. What could be more pleasing to a child after she has heard the story of Red Riding Hood told and re-told time after time until she herself can be a little Red Riding Hood with John for the wolf, than to be given the opportunity to create a Red Riding Hood—the woods and the wolf and the very house grandma lived in and the very bed in which Red Riding Hood found the wolf.

With very few suggestions as to what to do first (the starting point is always hard) illustrative work of this sort can be individually worked out by every child for seat work. The child's delight and satisfaction, when all is completed, will rival that of a writer when his first story appears in print. Such work is valuable to every child in many ways, but chiefly because they have been allowed to create. Herein is the source of their greatest pleasure.

In my little class we had all become interested in goldfish until, swamped by this enthusiasm and stimulated by a suggestion offered me by a Kindergartner, I announced one morning that we were each going to make a globe of goldfish. The delight of the children at the mere suggestion was quite enough, but it was most complete when every child had made his own globe of fish to take home to mother. I will tell you how it was made and then you may experience the same delight with your children.

First. Draw upon the board goldfish of different kinds, as much simplified as possible, in all conceivable positions. See

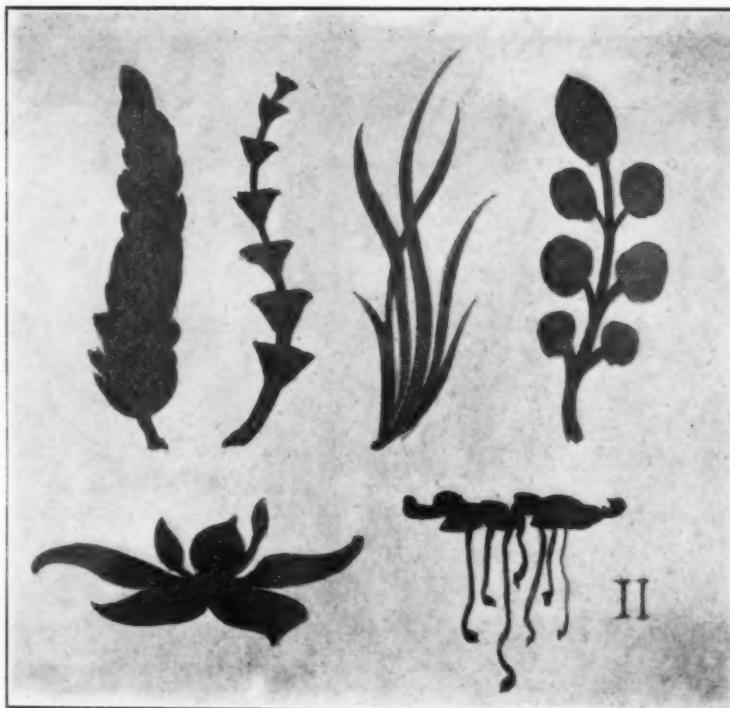
Plate I. Give to every child, paper and colored crayons and let them draw and cut goldfish until three or four good ones in different positions are obtained.



Forms of different kinds of goldfish in various positions, to be cut from paper and colored.

Second. After talking about the food fish need, draw on the board pictures of the weeds and grasses they feed upon, as much simplified as possible. See Plate II. Have the children draw and cut some of these as well as they can.

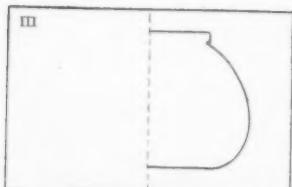
Third. Give to every child two sheets of 6" x 9" gray drawing or bogus paper on which has been traced the outline of half



Various aquatic plants reduced to simple forms for paper cutting and coloring.

a fish globe, as in Plate III. Fold on the dotted line. This furnishes a cutting lesson for seat work another day.

Fourth. This part of the work should be taken in a drawing period as it needs careful supervision. Give to every child two sheets of Japanese transparent paper cut 5 1-2" x 8", and some



paste. Paste one of these sheets onto each of the sheets 6" x 9" from which the children have cut away the globe. Paste the fish and grasses onto the wrong side of the globe sheets, so that they will be seen thru the transparent paper. Next paste together the two sheets of 6" x 9" and you have completed the transparency as shown in Plate IV. When hung in the window this is most effective and pleasing to the children.



Plate IV. The goldfish jar completed in the form of a transparency.

Caution. Before giving the lesson a teacher should construct a model herself that she may realize any difficulty that may arise, and so anticipate it and perhaps guard against it with the children.

GERTRUDE I. BIGELOW

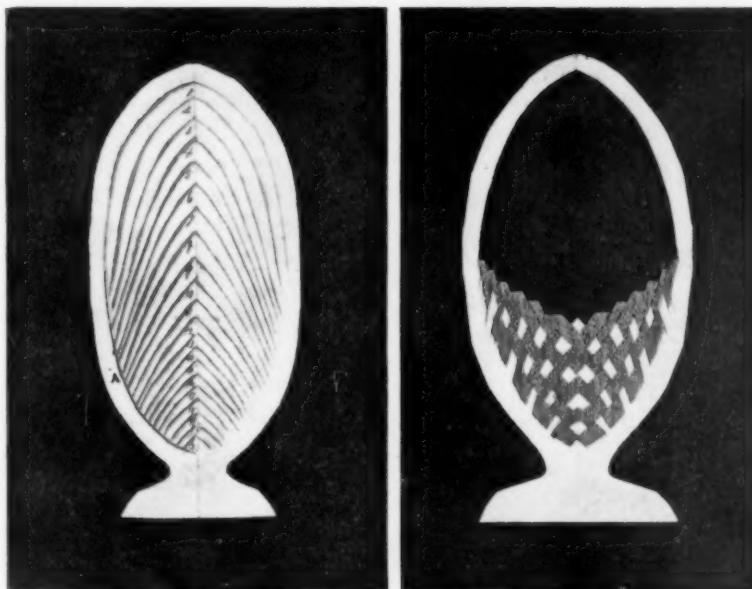
Clafin School
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MAY BASKETS

I. A WOVEN BASKET

FOR May baskets a tough paper is desirable. It can be made more effective by tinting one side with colored crayon or water color.

For the woven basket shown in Figure II, an oblong piece



Figures I and II. The woven basket before and after weaving.

of paper is required. Fold the paper down the center and cut it into the form of an ellipse with an added base for the bottom of the basket, as shown in Figure I. About a quarter of an inch inside the edge of the ellipse draw a line, A, to indicate the width of the handle and the edge of the basket. Draw lines as marked (1, 2, 3, etc.) on the doubled paper, from the folded edge to the

edge line, making the strips wider at the fold than at the edge; the number of cuts determines the fine or coarse weave of the basket.

To facilitate dictation, number the strips.

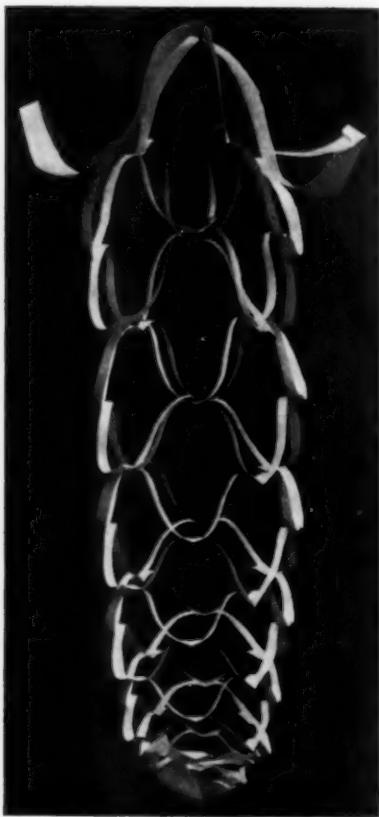


Figure IV. The net basket distended ready to receive flowers.

Beginning with No. 1 skip over three strips and draw or weave No. 1 under No. 5; skip three more and weave it under No. 9; skip over three strips and weave it under No. 13; over three strips and under No. 17, etc. Push the strip well over to the edge line.

Now take the middle strip of the top group which is No. 3. Pass it over No. 4, No. 5, and No. 6, and under No. 7; over No. 8, No. 9, and No. 10, and under No. 11, etc. Next take No. 5, pass it over three strips and under the fourth, etc. Then No. 7 in the same way, and so on till the front half of the basket is finished.

The strips which remain loose at the back are then woven in and out in the usual manner; if the work is cor-



rectly done, the basket will open without obstruction all the way down to the edge line.

II. A DROP BASKET OR NET

Fold a circle or a square three times, to half, quarter, and eighth. The younger children should draw lines in pencil before attempting to cut, as shown in Figure III. The closer the cuts are to one another, and the nearer to the edge, the more delicate and the longer the net will be; but to achieve such a result requires some practice in handling scissors, and a suitable paper,—strong but not thick. After unfolding the cut paper, place something heavy, such as a small marble, in the center to cause the net to lengthen out, as shown in Figure IV. The open meshes may then be filled with light flowers such as buttercups or violets.

HELENE JENSEN CHAPLAIN

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SCHOOL USE OF THE STEREOPTICON

A FEW years ago I had the great privilege of crossing the Atlantic and of visiting several of the countries of Europe. While going up the Rhine, which was even more beautiful than I had supposed, I was impressed with this thought that came to me, "How poor and inadequate are words to convey ideas to children! I must have a stereopticon."

When I arrived in New York, I saw this paragraph in a New York paper: "The City of San Francisco has just appropriated \$3,000 for the purchase of a stereopticon and slides, and the employment of a special teacher in geography, for the benefit of the children in the public schools." At the first meeting of my Board, I stated my case to them, and they promptly provided me with a first-class stereopticon and slides.

I showed pictures to the children several times myself, and invited others to do so, but I was not satisfied with that way of doing it, and set about devising some plan whereby I might make a class exercise of it. I finally evolved the following, which is original, so far as I know, and which has proved very satisfactory.

When the subject has been chosen, say the Rhine for instance, I procure by purchase or hire about forty slides, and show one to each member of the class. I then require each pupil to look up the subject of his slide from books in the library, and to write an account or description of it in the best possible English. After the teacher has approved of it, each boy and girl commits that which he or she has written to memory, and is drilled by the teacher of reading to recite it well.

When Stereopticon Day arrives, and the school has assembled to see the pictures, each pupil, as the picture which he has studied is thrown upon the screen, rises in the dark, and recites the explanation of the slide. Instead of one lecturer, there are forty; one new voice for every new picture. The children are delighted with it.

On the evening of the same day, the parents are invited, and the pictures are shown again. The hall is always filled, and there is no difficulty in securing funds for all the slides that may be needed.

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GARDEN FURNITURE

THE making of successful garden furniture in cement requires a few simple tools, a modest outlay for materials; but a good deal of skill, taste, and patience.

An outfit for reasonably important work should include: a bag of good Portland cement, a half barrel or so of clean sharp sand, rather fine, about one hundred pounds of modeling clay, a pint of orange shellac in alcohol, a half pint of lard oil, three or four stearine candles, a half barrel of plaster of Paris for casting, some burlap (old sacks will do), a dozen old bricks, and a tight board platform on which to mix cement. The tools needed are: a spade, a steel plasterer's trowel, a small pointing trowel, a steel tool or spatula such as plaster workers use, Fig. 6, a thin steel pallet used in finishing pottery, Fig. 6, some wood blocks of various sizes, a couple of brushes for shellac and lard oil, a pair of ten-cent canvas gloves, a small round wooden mallet used by stone carvers, Fig. 6, two eight-foot lengths of light iron chain, and two galvanized iron turn-buckles. Some 1-4 inch crushed stone is useful but not necessary.

The round garden pot embodies most of the principles involved in this work, therefore it would perhaps be the best to begin with. The vase attempted should be perfectly plain without ornament or handles, about fifteen or eighteen inches high. The shapes shown in Figure 2 are easy to make and will not burst from freezing.

The design should be drawn full size in elevation, and a templet, Fig. 1, of tough, heavy cardboard, cut from a tracing of the outline.

Now on top of a stand or table of convenient height, draw a circle the size of the bottom of the vase, and about six inches outside of that draw a larger circle on the same center.

If the modeling clay is of the proper consistency, build within the inner circle a pile of bricks, some two or three inches smaller than the outside dimensions of the proposed vase. Soft clay

Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.



Fig. 5.

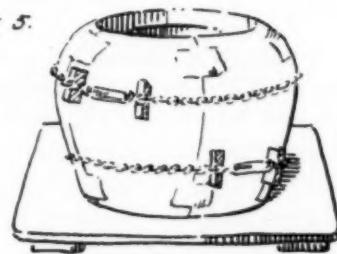


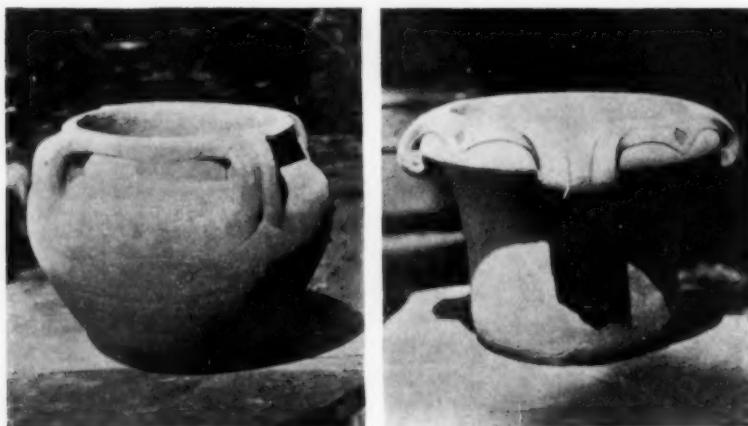
Fig. 6.



C. SCOTT.

should be used between the wet bricks to keep them in place. This pile of bricks acts as a core to the model, saving material.

Now coat the core with clay approximating the final shape of the vase. If the bottom of the templet has been cut at right angles to the vertical axis of the vase, it may be placed in position, the bottom of the outline touching the inner circle; and after



Examples of garden vases manufactured by students of the Pennsylvania Museum [School of Industrial Art].

marking the point where the templet crosses the outer circle, it can be moved around on these lines to test the shape of the vase.

To make the mould in which to form the cement reproduction of the model, beat out a number of flat strips of clay about three inches wide and one inch thick, to be used as "fences" to control the plaster.

The mould is to be made in four pieces, Fig. 4, two opposite sides first, then the remaining pair filled in between.

As the thickness of the cement vase will be about one inch, a circle must be drawn on the flat solid top of the model about that distance back from the outside edge.

Carefully remove the clay inside of this circle to the depth of a quarter of an inch or so, working back two or three inches toward the center. If one of the strips of clay be now set on edge around this groove, a neat joint will be formed with the top of the model and will allow the mould to extend over, in order to form the thickness or rim of the cement vase. Divide the vase into four equal parts by means of vertical lines lightly drawn.

Press the edge of a clay strip firmly against the side of the model along one of the vertical division lines, being careful to have the thickness of the strip to one side of the line. Place the next strip along a second vertical with its thickness on the opposite side of the line.

Carefully smooth these "fences" or strips on the sides next the lines, so that they form a clean right angle with the model.

They may be supported at intervals along the back by lumps of clay, and should extend from the stand or platform to the fence which encircles the top of model, Fig. 3. If carefully done, exactly one-quarter of the model will be inclosed by these fences.

Now after inclosing the opposite side of the model in the same manner, give both sides, the surrounding fences, and the board platform, a coat of lard oil and you are ready to mix plaster.

Into a bowl or pan holding about eight quarts, put water till three parts full.

Sift the plaster slowly thru the fingers or sieve into the water until the settled plaster can be felt within an inch or so of the surface. Do not stir the plaster while sifting it in, but run the hands thru it afterward squeezing out all the lumps.

The mixture should be of the consistency of rich cream. While the plaster stands for a moment, cut a piece of burlap slightly smaller but of the same general shape as a quarter of the vase.

Resting the bowl on the edge of the stand or platform,



Decorated garden pots manufactured by students of the Pennsylvania Museum School of Industrial Art.

with the hands slop the plaster gently over the surface of one of the enclosed quarters of the model, working from the top downward until evenly coated.

Pay no attention to the excess plaster gathering at the bottom till after the surface is covered, as it may then be scraped up with the steel pallet or small trowel and plastered evenly over the mould.

As the plaster hardens quickly, start with the creamy mixture so that it is not too stiff when finishing the coating.

The first bowl of plaster should form a layer about one inch thick. When the second bowl has been mixed, dampen the piece of burlap and dip it in the fresh plaster till saturated. Spread it evenly over the first coating to strengthen the mould. Now build up as before till the mould is about three inches thick all over.

Twist some burlap into six-inch lengths, embed the ends in the back of the mould, and handles will be formed facilitating the removal of the mould.

As the opposite of the model has been similarly prepared proceed to cover it in the same way. Shape the back of the sections neatly and remove all plaster from the table.

In about half an hour the fences may be removed, exposing the edges of the sections. Do not remove the one around the top. Using a long, sharp knife trim the edges of the mould carefully, in order to form a neat joint with the next piece.

Fill air holes, if any, with plaster; then cut a notch in the edge of each section, several inches from the top and another the same distance from the bottom; repeat on the opposite edges till each section has four notches, Fig. 4.

The plaster which forms the last two sections will run over into these notches and form lugs, which will enable the pieces to be readily assembled, Fig. 4.

Look over the exposed surfaces of the model; clean and true them up, carefully removing all traces of the clay fences.

Give the edges of the mould a coat of shellac and, when dry, the whole of the exposed portions and edges a coat of lard oil.

Cut burlap, mix plaster and form the last two sections of the mould. In five or six hours the joints of the mould may be scraped till the line of shellac appears; then the fence at the top having been previously removed, the two sections last made may be taken off the model by pulling at the handles and jarring the top with the fist. Remove the other two and look them all

over very carefully; fill all air holes with plaster and model off evenly while wet, remove any excrescences, and give the whole inside two rather thin coats of shellac allowing time to dry between the coats. The mould may now be assembled, (provided the shellac is dry), on a flat slab or table.



An ornamental outdoor flower box by a student of the Pennsylvania Museum School of Industrial Art.

Open a link at each end of the chains, forming hooks.

Screw the hooks on the turn-buckles out to their full extent: hook the chains into the swivel-eyes on the turn-buckles and place them loosely about the mould, pass them around the large hooks and adjust their length by hooking them back around the mould.

Blocks of wood must be placed under the hook and under the swivel-eye of each turn-buckle so as not to bind against the vase when screwed up tight, Fig. 5.

When the chains are properly adjusted and tightened by turning the buckles, cut pieces of burlap the size of the hand, dip them into liquid plaster and stick them firmly across the joints of the mould, above and below the chains, Fig. 5. When set, turn the entire mould over on its side and see if the joints come evenly together. Bring them parallel, if uneven, by scraping them with the steel pallet. Touch bare spots with shellac, fill all cracks with liquid plaster, wiping away the excess with sponge, brush, and wet fingers, so as to be perfectly smooth and level.

When dry, shellac all fresh plaster; then with a sharp knife trim the top opening to a true, unbroken circle, and set the mould over in place. Run liquid plaster under the edges of the mould from the inside, smooth off carefully around the bottom as before forming a close joint with the slab or table, and when the plaster sets, shellac all fresh places.

Into a half pint of hot kerosene put one of the candles shaved fine. When dissolved go over the entire inside of the mould with a thin, even coat of this grease.

Now that the mould is prepared the cement may be mixed. Allow two or three hours to be devoted to this mixing and the packing of the vase.

The cement is to be used in a "semi-wet" condition, as it gives a most excellent surface and dispenses with a "core." Two parts of sand to one of cement may be measured out and put thru a sieve or screen to remove dirt, lumps, and stones. Turn over and over with the spade till the mixture shows a perfectly even color when cut with a trowel. As the material is inexpensive the exact amount for a particular vase or model should be determined by experience. Thoro mixing is a prime factor in successful cement work. Sprinkle lightly with water as the mass is turned over, adding the water slowly as the cement will not pack well if made too wet. Test frequently by squeezing a hand-

ful tightly: when just wet enough the mass will hold together retaining the impression of the hand, and may be rolled to and fro in the palm.

As the water is added the cement will gather in lumps, other spots remaining dry. Stop sprinkling before the mass is wet all thru and work thoroly with the plasterer's trowel till all lumps are broken and the moisture is evenly distributed. As the mould has been coated to prevent the cement from sticking, dump a couple of spadefuls of the mixture into the mould. With the hands protected by gloves distribute the cement evenly over the bottom to a depth of three inches.

Beginning in the center of the bottom tamp the cement firmly with the mallet till very solid, but do not go within three inches of the sides, or the walls will not unite perfectly with the bottom.

The sides are placed next. Dump the cement in, a couple of spadefuls at a time, build around the sides with large handfuls, pressing very firmly in place and making a layer about three inches thick.

Avoid packing or smoothing the top of the layers and keep the upper edge the full thickness, so that subsequent layers rest solidly upon it and do not slide down. When the cement reaches the top be especially careful to have the walls a good deal thicker than the depth of the mould at this point, to allow for compression when packed. Test the thickness of the walls from time to time with a straight piece of wire.

Begin at the bottom, after scraping out the excess, and tamp firmly but lightly round and round the walls, rising gradually to the top. This drives the cement outward and upward in perfect contact with the sides and top of the mould, and keeps the sides from jarring down. Tamp the walls again and again till the sides have been compressed to an inch or so in thickness, and

the cement at the top driven in flush with the overhanging edge of the mould. If any part falls during the packing, scratch the surface well before replacing it.

In building up the layers the cement will gather in the bottom; scrape this up and add it at the top, the packed bottom being easily located. As the inside is that of the completed vase, see that it is neatly smoothed off.

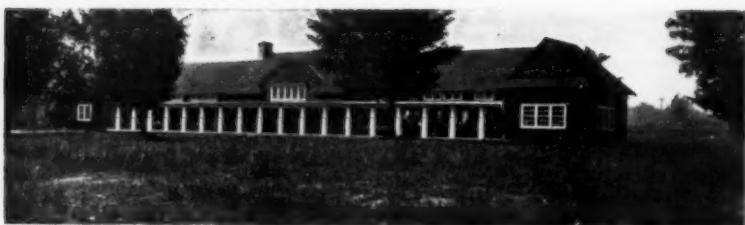
With the steel pallet bent to fit the curve go carefully around the top edges just beneath the overhanging edge of the mould, and press the cement firmly back making the inside edge of the vase solid and continuous. After standing two or three hours the work should be frequently sprinkled, and finally left for from thirty to forty hours, wetting the inside several times. The mould may then be removed as follows: Peel off the burlap strips over the joints, let go the chains and jar the top of the last formed section, using the fist in preference to the mallet. It may be necessary to pry a dull chisel into the crack of the mould at the bottom so that the mould may start from the cement evenly. Release the opposite section, then the two sides.

If the joints were properly treated and the packing carefully done, the vase should show no marks of the mould and no porous spots. The latter, if any appear, may be packed with cement prepared as before, using the steel spatula to pack it. Keep from the sun for at least a week and soak well with water twice a day; all the better if the vase can be submerged in water for several days. If it must stand in a heated room while curing, cover carefully with a large piece of table oil-cloth to retain the moisture.

Broken places may be fastened on by using a paste of neat cement applied while the parts are wet.

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CHAUTAUQUA

WHAT power lies in names! Even to-night with all out-doors encased in an armor of ice, and the sleety rain falling out of the darkness above, a single word on a printed page is calling forth pictures more real than the night itself, pictures of a sunlit summer country, a region of hills and lakes and high-born streams, of fields and waving woods half clothed in an Indian summer haze of legend and mystery.

"The Chautauqua? Ah yes; which one?" The "Chautauqua idea," a plan of summer school work and study at home, first found expression some thirty-five years ago at a camp in a grove on the edge of a beautiful lake in western New York. The educational scheme, finding favor, has traveled pretty well around the length and breadth of the world, and the name has followed the thought, so that to-day there are Northern Chautauquas and Southern Chautauquas and even Australian Chautauquas, and people who travel are apt to say, "The Chautauqua? Ah yes; which one?" But to one who has walked on the edge of that lake and under the trees of that grove the word is no common noun; it does not call for the article: to him there is but one Chautauqua and that is the one on the edge of the lake which the Indians named Chautauqua.

In the rolling hill country just where the Appalachians spread to the west and north to disappear in the Mississippi Plain and the vine-growing slopes of Lake Erie, lies the County of Chautauqua, the westernmost county of New York State. No-

where on all its retreat did the perishing Indian race leave a chain of more melodious names than here: Chautauqua, Cattaraugus, Conewango, Cassadaga. Even to-day these names still cling to lakes and streams and wooded hills like the scent of forgotten



There are days when the eyes of the water among the hills are silver and the blue of the sky is the tenderest.

camp fires, the memory of a race which has long since folded its tents.

All thru the year two climates strive here to rule the air; one when the wind blows from the north, one when it blows from the south. There are days upon days at a time in summer as well as in winter when the cool green sky of the Canadas holds overhead and the eyes of water among the hills grow keen and blue as the blade of a hunting knife. The evergreens stand clear-cut and mosaic-like against the slopes of the farther up-

lands, and in the villages down the hills like those in Parrish's fairylands, every separate color of wall or roof or window or chimney gleams like a separate jewel. Painters would disagree



Here the lake is bordered with marshes which Nature has planted in Nature's way, with cat-tails along the shore and lily-pads and purple arrow-heads and yellow water-watches before, and down-like willows behind, edging the hills.

on days like these when the air is a crystal and not a veil. These are the days for Winslow Homers and Prendergasts. And with what magnificence these days end! It is an experience to look out over the breadth and depth of the plain with the thin line of Canada sixty or seventy miles away, the sunset climbing the dome to the zenith above, gilding the vineyards and woods

laid out below, filling the Northern and Southern skies, and flaming out on the thunderheads in the east in a full orchestration of color!

And then there come other days—days when the eyes of



The silhouettes of elms along the shore loom gray in their garments of tattered lace.

water among the hills are silver and the blue of the sky is the tenderest, a film of white and pinkish cloud has been pulled across it and somewhat torn in the pulling, so that at moments the sun comes thru, and at moments goes, and by slight persuasion comes again. On these days the air is like the air of Tuscany, perfumes are borne to us of regions farther south, and the key of the landscape is pearl. These are the days for the painters of old Lyme, the Tryons and Comans and Lathrops.

And as to Chautauqua Lake itself, it lies, so to speak, in the very arms of the hills. Here and there fold of forest or ribbon of land obscures it; here, it is so wide that the camps on the farther shore are mere dots of white; there, so narrow that the old man who attends the primitive ferry can be hailed from the



There is a moving blur of light across the water, and a blur of sound in the maples and evergreens of the grove.

other side. Here, it is bordered with marshes which Nature has planted in Nature's way with cat-tails along the shore and lily-pads and purple arrow-heads and yellow water-watches before, and down-like willows behind, edging the hills. The sound of sheep bells comes over the water and tells of upland pastures, and now and again the willows part and the slopes themselves are seen, perfumed with sweet briar and sentinelled with mullein. There, are the long inlets to be explored where still deep water winds under naves of great boughs so closely

woven in places that the sun cannot come thru even on the brightest days, and boats float between the arch above and its reflection below.

As to Chautauqua Assembly. It fits itself in a rare way to the heart's desire. Here is a book-store where those so-minded may procure the season's best seller, and where, on the other hand, one may find quaint out-of-the-way volumes of verse side by side with standard text-books on Greek, German, Esperanto, if one wishes, Sanskrit or what you will. In the lobby of the hotel one may rub elbows with the brightest lights in politics, literature, philosophy, science, and religion, coming and going the whole season long. Or one may escape it all and in a ten-minute jaunt from the gate be making his way into the almost impenetrable depths of primeval forest on the hill-top back of the town. In the ravine among the tall timber at the southern end of the grounds one pauses in his morning walk because above the notes of a robin he has caught the music of some stringed instrument, and in another moment he has learned that it comes from a hut just there in the woods—a violin in the hands of an artist whose name is known from coast to coast.

Literature and philosophy and science are to be had for the asking in this Utopian city among the trees, and yet to one who is addicted to idleness the path by the lake is always alluring. At dusk the sound of the chimes comes thru the mist; the silhouettes of elms along the shore loom gray in their garments of tattered lace. There is a moving blur of light across the water and a blur of sound in the maples and evergreens of the grove. The great cathedral organ, gaining strength, is now filling the whole forest with the stately gloom of Handel's "Largo" or raising anew the pillars of "A Mighty Fortress is our God." The grove is taking the sound unto itself and refashioning it after its own manner and sending it forth again with power and majesty.

And then if sometime the perfection of Chautauqua wearies as William James has said it sometimes does, there are at the water gate the boats and at the land gate the trolley. At Celeron is a summer resort with its vaudeville, a ferris wheel and incandescent lights in due profusion, and in the other direction Mayville and Westfield, two pretty villages. The ride is over the noblest of the Chautauqua Hills, and at its end lies Barcelona with its sad quaint charm, a fisher village on Lake Erie which artists and tourists have so far left unspoiled. Here is a crescent of sand which once dreamed it would be a harbor, a cluster of fisher huts where a city was to have been. A handful of net-reels are creaking in the off-shore breeze. On the cliff above the trees an old deserted lighthouse tower remains, the only survivor of Barcelona's youthful dream. Day by day, braving storm and season the fishermen leave these sands where, in the seventeenth century, de Celeron planted the banner of France in another dream, which too has gone centuries since unfulfilled.

To the art world at large the whole region is still an undiscovered country. Painters of reputation, however, have summered here. A. T. Van Lear and H. R. Poore are some of those who have conducted classes here in the past and among the early residents Frank and Dan Beard are fondly remembered.

The widespread Arts and Crafts movement struck Chautauqua in 1902. A group composed mostly of enthusiastic young students, some of whom have since won places for themselves in Art or Education, took charge of the classes in The Ark. This was the most ancient and venerable building at Chautauqua. By 1903 The Ark had been cut in two, other buildings of various sizes had been pulled together from many parts of the grounds and this quaint cluster, disreputable enough in appearance but somewhat picturesque too, remained for six years the abiding place of one of the most serious-minded and hard-working

summer schools in the country. The aim and spirit of the school at that time was expressed in the homely motto which appeared upon its sun dial in the courtyard and at the head of its weekly bulletin, *The Blue Print*: "*To Avoid the Commonplace and Beautify the Common.*" The bulletin, whose name tells its



A building of long, restful lines, shingle-clad, shaded on the west by broad eaves.

story, expressed in its modest way the aim of finding the ideal among limiting conditions: the tottering buildings, as summers passed, burying their crudenesses deeper under the native vines and shrubs which careful hands were training, declared in their own way the same ideal, while adequate shops were hoped for.

But to-day at Chautauqua the long dream of the Arts and Crafts is being adequately realized. The days of *The Ark* are gone. Crowning College Hill, where it overlooks the Lake, the new shops rise. Last summer the first section of the school was completed. A building of long, restful lines, it is shingle-clad,

shaded on the west by broad eaves, and on the east protected by a colonnade two hundred feet in length, with floor of red tiling and the roof carried on twenty white massive columns. But Two Stack Hall with its two wide chimney places and room for



And on the east protected by a colonnade two hundred feet in length, with floor of red tiling and roof carried on twenty white massive columns.

some ten score students, and a hundred feet of shops to right and a hundred more to left, forms only about a fourth of the scheme. This much is already inadequate, and work on two more sides of "Da Vinci Quad" has been begun. Within the Quad is to be a splendid garden planned and maintained by the Agricultural College of Cornell University. Those whose pathways lay thru the perfume and color of last summer's garden on

the hill, well know what this may mean for morning's inspiration and all day's joy. Dominating the whole Quad is the "spreading chestnut tree" which one has called "the symbol of all those things which are good enough to survive to our time and of which the Arts and Crafts is one." From this the green slopes to the lake. Was ever Art school dropped into more perfect setting—the garden for intimate acquaintance, and always the lake beyond—a salver of precious metal where every passing cloud by day and every star in the wheel of night may drop a shimmering token of its visit?

And as to the work of the school, you ask? With its increase in facilities, its broader educational vision and its realization of a greater era opening before it, has come no loss of pioneer earnestness and intensity. In the meetings of those who guide its policies to-day assertions seem to be as positively made and as vigorously argued as in the first years of the school. Meanwhile, it has grown, and men and women of more tried experience have been available in its service. The plan was begun last year of obtaining teachers of nation-wide reputation for limited engagements in special lines. This proved so successful that it will be carried farther the coming summer.

A plan peculiar to this school was put into practice last summer of opening each day with a half hour's illustrated talk



Pathways thru the perfume and color of last summer's garden on the hill.

on fundamental aspects of the arts. This was free to all students and teachers of the school and thru it all the work of the shops and studios was unified and filled with deeper significance. These



Dominating the whole quad is the spreading chestnut tree.

talks were illustrated sometimes by the lantern, sometimes in chalk, sometimes by masterpieces of music exquisitely played and sometimes by masterpieces of Art and the Crafts procured for the occasion. Given by a man whose grasp of the philosophy of art is of the broadest and completest, and whose eloquence is such that those who once have heard him respond to every oppor-

tunity of hearing him again, they were of such beauty and interest that scores who were otherwise not of the school sought admission to "Two Stack Hall" for these alone.

The curriculum of this school has changed from time to



A peep into the airy shops of the noisy crafts.

time. For some kinds of work once taught it no longer has a place. It holds activities which do not involve skill, unworthy the name of Craftsmanship—those which do not involve thought and feeling, unworthy the name of Art. On the other hand it does not hesitate to stand, regardless of popularity or its absence, for arts which it deems worthy of the craftsman's study. Last year one class was carried thru the entire term with one student. This course will be continued this summer.

Few schools have preceded Chautauqua in the teaching of printing as an art. Such a course was inaugurated last year. The new-old art of pen craft was given a place in the school last summer, and words of appreciation show that this course has



The corner entrance to the shops of the quiet crafts.

not only given inspiration but more measurable results to those who followed it. The study of the Figure, Landscape, Still-life, Composition, Design in the Arts, and of Bookbinding, Woodworking (including carving), Chair-seating, Weaving, Metalworking, Leather-modeling, Basket-making, in the Crafts, cover the chief lines of work.

With such a curriculum and such a spirit underlying its operation, with almost every teacher of the Arts or Crafts throughout

the country ready and eager to participate in its work, with a student body drawn from the length and breadth of the United States, from families already accustomed for generations to look to Chautauqua as a summer home, and with its location in the midst of some of the most beautiful and paintable of America's scenery, the extent of the sphere of influence now open to the Chautauqua Summer School of the Arts and Crafts can only be guessed. With the opportunities which it now has, rightly used, it would not seem too much to prophesy for it a place among the highest.

GEORGE W. EGgers

Director, Department of Graphic Art
Chicago Normal School



COLOR

III. A COLOR STANDARD

CERTAIN forms of art expression have been defined as "nature strained thru the temperament of the artist."

Nature is not art and nowhere do we find this more clearly demonstrated than in that color scale seen in the image of the solar spectrum.

All students of color naturally turn to the hues of the spectrum while seeking a color standard; for the advantage of a standard to be found here is of unquestionable value, as a mathematical basis is afforded by the vibration frequencies that might fix the color intervals to be associated with these various color qualities. But there is absolutely no basis for the assumption that the natural color intervals composing a complete scale may be found in some physical phenomenon; the natural intervals being those that would determine the choice and combination of colors that satisfy the aesthetic demand.

The physicist, however, does not determine the wave length or vibration rate of any definite color quality; in reference the color is said to be of about a given wave length, or it is said to be above, below or between certain of the Fraunhofer lines. One reason for this is that all color sensations cannot be accurately determined by the wave-length, and another reason, the physicist is not particularly interested in finding the color centers.

Color centers have been determined, tho, with a sufficient degree of accuracy to allow one to feel secure in determining definite ratios.*

* Determining the mathematical center of a color, in itself, is not of such great assistance as one might be led to believe, as, for example, we may determine the vibration rate of the dominant color of some degraded pigment of a yellow hue. If this color is compounded by mixing red, yellow and blue pigments, it may be said to be the result of the combination of orange and green which were derived from the so-called primaries, orange, by the union of red and yellow; and green from that of yellow and blue. Orange and green have been called secondaries and the degraded yellow has been called a tertiary.

It will be seen that the compound contains an excess of yellow and has merely been degraded by the purple resulting from the red and blue components.

If the natural intervals in color are to be measured numerically, we must adopt the numbers found in the spectral rates while the color qualities of the solar spectrum must be added to and re-adjusted.

If we arrange a good number of vivid pigments in spectral order we immediately find some very important color qualities that are absent from our spectral series, as a purple and a purple-red. If these colors are to be given a logical place in the color scale with regard to the spectral hues and a definite rate allotted to each it will immediately be seen that the purple-red must be

If this degraded pigment is employed as a light water color wash around a vivid yellow it will appear violet, even tho the vibration rate of its dominant color may be identical with that of the intense yellow which it surrounds. If the vibration frequency of this suppressed yellow is found to be in the neighborhood of 500 and attenuations of it (such as light water color washes over white paper as suggested above) are juxtaposed to some vivid red color, as rose madder, we find the yellow seems to be of a decidedly green cast, and suggests a color quality that is represented by the vibration rate found in the neighborhood of 600; while if some such pigment as emerald green is juxtaposed instead of the rose madder the yellow pigment suggests a color that would be represented by a vibration rate much below 500.

Again, if a pigment rated about 480 (a red-orange) is juxtaposed to a green pigment located at 600, the red-orange will seem to be much more red than when seen alone and the green seems to have become a blue-green.

If this red-orange and green are each in turn juxtaposed to a yellow-green, we find with the red-orange the yellow-green seems to have become more green and when juxtaposed to the green the yellow-green seems to have become more yellow; but if the three are placed in a row in spectral order we find the yellow-green in the center does not seem to be affected by either of the other two colors, while they each seem to be crowded toward a quality opposed to the central yellow-green. This effect is heightened if the central color is intense while those to either side are suppressed. The apparent qualities of these two colors before suppression are found to be similar to that of their contrast effects before the yellow-green was interposed.

Yellow has been called the brightness hue, and all spectral hues were said to take on a yellow quality as they became brighter. This is not true of blue, indigo, or violet, for these colors pass to white directly and not thru yellow.

There is, however, a tendency noted for most colors to change their quality centers with relation to yellow-green, found as it is in about the center of the spectrum (diffraction grating) as the image varies in brightness. Now as the spectral colors carried to light first become fused in the yellow-green region it will readily be seen with white or extreme brightness established there that the color qualities to each side would move to their true centers only when brightness seliminated, and as the spectral image is seen because of its brightness the true color centers cannot be found there but must be taken at the point of darkness.

placed below spectral red and the purple still further down, and also above violet because of the approach in quality to purple of this last color.

There are several ways in which this standard of the natural intervals may be accounted for.

1st. By a study of the negative after-image which is a complex color sensation that establishes the triad (and even more) when it is properly studied.

2nd. By tempering the most accurate rates of our color centers, as determined by instruments, with reference to simultaneous contrast.

3rd. By starting with the lowest frequency visible and assigning this rate to purple, the only retinal color not accounted for among the spectral hues.

4th. By employing the musical analogy.

The accompanying chart is offered without color for the simple reason that there are no pigmental colors that may be arranged in a scale and held to as a standard.

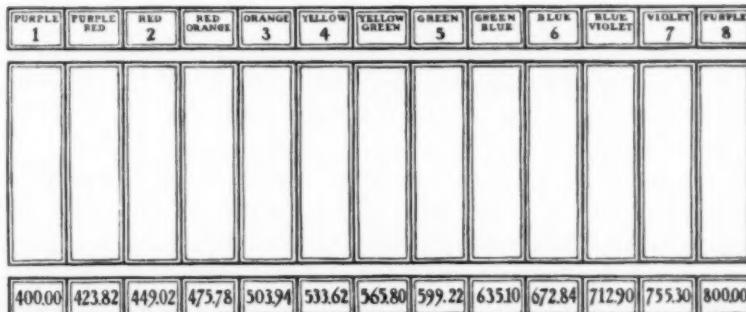
In transposition from key to key, various pigments standing for the same color may be employed. In this way the use of all pigments is accounted for and there cannot then really be any standard colors (pigments) except, possibly, those standing for dominant colors, which would never be used together.

If colors are not offered the practical value of the ophthalmic standard may be questioned but even if the mental image of each of these color notes is all we have to work with we have as much to go by in color as the vocalist singing independently of an accompaniment has in his musical score. Surely we soon acquire a very good idea of the reddest red, the yellowest yellow, etc. These intense colors determine our dominant notes from which we must work.

These ophthalmic rates may be used for computation, not for inflexible instrumentation.

This chart must not be construed to be the exploitation of some color system; it is merely a mathematical standard of the natural color intervals computed from a monochromatic basis.

THE OPHTHALMIC STANDARD COLOR SCALE



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THE PRACTICABILITY OF THE COLOR SCALE DEPENDS UPON PLACING OPHTHALMIC PURPLE AT EITHER EXTREMITY OF THE SPECTRAL IMAGE. TO THIS COLOR A GREATER SIGNIFICANCE MAY BE ATTACHED THAN TO ANY OF THE OTHERS. THE PIGMENTS, FROM TWO TO SEVEN, INCLUSIVE, STAND FOR SPECTRAL BURES CHOSEN AT INTERVALS OF A DEFINITE WAVE LENGTH, TAKEN ON THE VERGE OF DARKNESS; THESE COLOR CENTERS ARE INDICATED BY THE VIBRATION FREQUENCIES FOUND IN THE NUMBERS BELOW, TO BE READ IN MILLION MILLIONS PER SECOND.

It must always be remembered in choosing and arranging colors that if they do not feel right in combination there is no mathematics in the world that can make them right. However, the problem of explaining why certain colors are chosen and combined instead of others can be solved mathematically.

When any one color is taken as a basis for operation certain of the others assume a definite relative intensity with regard to it that is only to be found in some one particular color key

and this interrelation establishes the key. The soul of color expression is to be found in the key.

The rates given in this scale, are highly tempered; in using them we will be nearly right in every key but not quite right in any, according to any physical laws. The perfect, untempered rates may be found for the notes of the triad in the following manner:

When any rate is taken from 400 to 800 as the first note of a triad, the second note of the triad is the product resulting from the rate of the first note multiplied by the fraction 5-4. And the third note of the triad is the product of the original rate multiplied by 3-2. In this way any triad made up of a first, a third and a fifth interval may be determined. If the numbers would be carried above 800 the denominator of the fraction must be doubled.

In these rates of the ophthalmic standard the mathematics is all worked out, so that the very simple method of finding the color intervals by counting from one color step to another may be resorted to. To determine the notes of the triad in this way, start with any color as the first note and count up five half-steps to reach the second note and eight half-steps to reach the third note of the triad, while the seventh half-step brings us to a color that bears a relation to the first note that has been called complementary. When we count thru the upper half of the scale we must follow the highest note purple with purple-red which is found in the lower part of the scale, of course counting purple but once.

The standard offered in the diagram is not a frivolous juggling with the solar spectral hues, nor is it some fanciful scheme advanced to argue the question of personal preference but it appears, after having been well tried out, to be a standard so broad as to contain and explain all individual preference.

Inasmuch as it lends itself to transpositions from key to key it is a standard to be worked from, not a system to which everything must conform.

As a motive the solution of some key problem that is well understood with the mood it appeals to, is found to be a *raison d' etre* that the painter and designer of the immediate past and present seem to stand in need of.

LOUIS W. WILSON

Chicago, Illinois



ANNOTATED OUTLINES MAY

MAY and June should be devoted to the observation and record of beauty in nature, and to the utilization of the elements of beauty so discovered in decorative design. Some one definite topic in each grade will help to focus attention, and to insure intelligent work. "Draw what you see," and "Make an original design," are directions as futile as they are frequent.

PRIMARY

The making of additional pages for the booklets should go on merrily during the bonny month of May. The titles chosen are comprehensive enough to allow the introduction of almost any topic which may happen to appeal to the children. Let the motto of The School Arts Guild hang constantly in sight of the class. "I will try to make THIS piece of work my best."

FIRST YEAR. Add pages to the booklet entitled Spring-time.

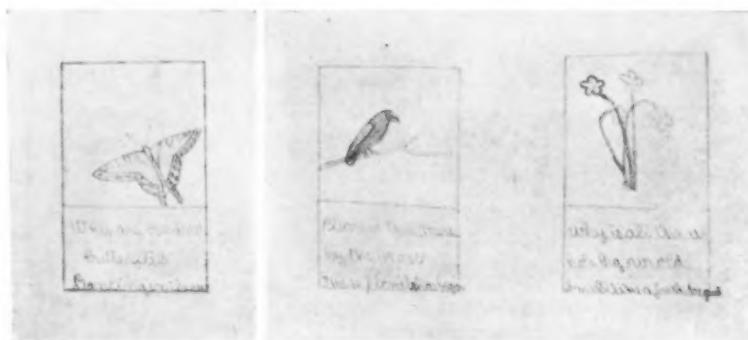
Let them be original. Urge each pupil to select subjects of personal interest. Amusing and surprisingly good results are likely to appear. A thoroly original sheet like that shown as Figure I, is refreshing. Have a good subject drawn more than once. A little criticism will help the pupil to improve, unless it is given in such a way that his ardor is wholly suppressed. "Without peace and pleasureableness in occupation, no design."

SECOND YEAR. (U) Add pages to the booklet entitled Spring Growths.

Whatever the subject matter, try to have the pages as well arranged as possible. The three pages of a booklet made last year by a boy in Michigan, reproduced as Figure II, are typical of the best work of little children. The intention is evident. Everything is thoughtfully done, and with all the skill at command. Such pages are worth a bushel-wastebasket-full of "spontaneous free expression." These pages are in pencil. A delicate wash of color was added to the flower drawing. Brush drawing need not be thoughtless, but it is often treated less seriously than pencil drawing. The promise of color as a final grace may help to better pencil drawing.



An illustration for "Spring Time," by Mary Sovenske, II, Chicopee, Mass.



Three pages from a booklet entitled "May," by Donald Wilson, III, Belleville, Mich.

THIRD YEAR. Add pages to the booklet entitled, *Outdoor Neighbors*.

"Outdoor Neighbors" need not be interpreted narrowly. Domestic animals may be included, and the poultry, as shown in Figure III. These two roosters have an attitude not altogether unknown between neighbors of a larger growth—physically! Whatever is of special interest to the child, in his out-of-door world, will be a good subject. Insist on thoughtful drawing.



An illustration for "Outdoor Neighbors," by Mary Wilkins, II,
Marlboro, Mass.

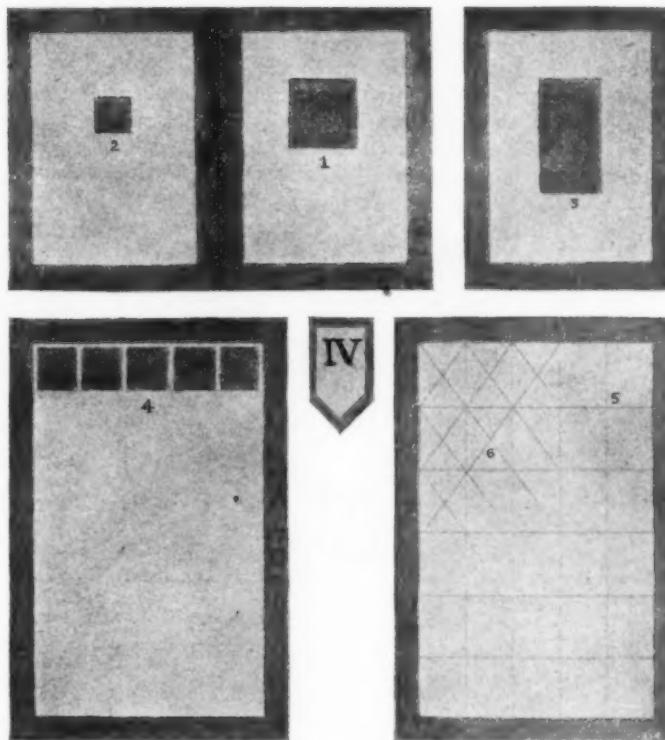
GRAMMAR

In these grades problems should be selected of such a character that each will be worthy of thought and practice until successfully worked out at the end of the school year. The problems should not ignore local conditions. As those can only be guessed at, and considered in a very general way, in an outline such as this, that which follows may be of value only as suggesting a method of procedure.

FOURTH YEAR. Plan a Cover, with drawn decoration; the color scheme to exhibit two tones of one color.

The most attractive Closing Day programs that came to me last year consisted of the usual printed folder bound into covers decorated by the children.

The programs may be planned early with pages 4 1-2" x 6", or 6" x 9", or any other size to correspond with available cover papers.



Diagrams indicating the layout of fourth and fifth grade cover designs.

The covers may be laid out as indicated in Plate IV. Figure 1 shows a front cover 4 1-2" x 6", with a half inch border, and a 1 1-2 inch spot; the spot on the back cover, 2 (for a monogram), being but 3-4 inch. Another form is shown at 4. In this case the cover is 6" x 9". The marginal border is a half inch, and the headband is composed of units about 7-8 inch square. The

plan for such a cover should be outlined and illustrated, that the children may go at the preliminary work with intelligence and enthusiasm. The spot (1) is to be an original rosette based on a single flower form, front view; or the headband (4) is to be made up of a succession of similar units.

Begin at once careful drawings from the spring flowers, front view. Draw in pencil outline. A wash of appropriate color may be added when the pencil outline is satisfactory. The illustrations in Plate V show good drawings in silhouette.* Begin also to collect illustrations of square rosettes. Look in back numbers of *The School Arts Book*, in *The Craftsman*, in the *Keramic Studio*, *Palette and Bench*, and in books on historic ornament.



From views of wild flowers taken from the cards of flower forms published by Henry W. Poor, Boston, Mass. Top row, rue anemone, hypatica, marsh buttercup, tall buttercup. Second row, yellow cinquefoil, cranesbill, snowdrop, trout lily.

FIFTH YEAR. (U) Plan a Cover, with stamped or drawn ornament; the color scheme to exhibit two tones of one color, or two related hues.

The method of procedure should be the same as in the previous grade. In Plate IV, 3 shows a $4\frac{1}{2}'' \times 6''$ cover with an area $1\frac{1}{2}'' \times 2\frac{1}{2}''$ reserved for the drawn ornament. At 5 and 6 the $6'' \times 9''$ cover is shown with lines drawn to indicate the spacing of the stamped ornament upon the vertical (5), or upon the oblique (6).

* From drawings by Henry W. Poor, Boston Normal School, and published by himself in a series of cards for use in teaching design.

Begin at once careful drawings from the spring growths; side views, rendered in pencil, or brush (as shown in Plate VI), or in both, as shown in the frontispiece of this number of the magazine. These will serve to suggest pleasing bilateral forms suitable for ornamenting the covers. Begin also to collect examples of bilateral units. The principal sources are those mentioned in the previous grade.



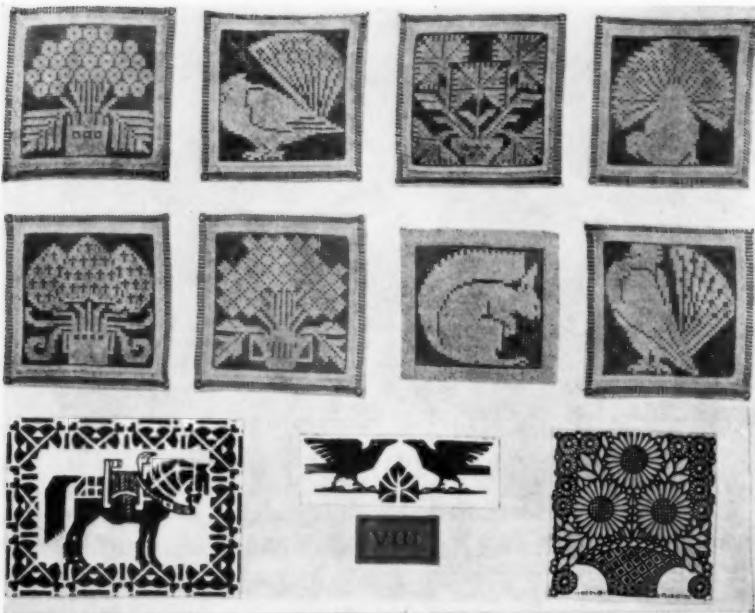
Plate VI. Side views of wild flowers in two tones. Crocus, arbutus, trout lily, marsh marigold, violet, dandelion.

SIXTH YEAR. (U) Plan a Totem, to be woven or worked in cross-stitch embroidery; the color scheme to exhibit a group of tones.

A Totem (see dictionary) may be worn as a substitute for a class pin, a school badge, a club sign, etc. It may be woven of wide strands and sewed upon a sweater; worked in silk upon a bit of cloth, and sewed or basted on a shirt waist; worked in linen and fastened inside a hat; or embroidered upon the corner of a handkerchief, or the end of a tie. The totem may be derived from any living form, or from merely geometric elements. It may fill any shaped space. The illustrations in Plate VII, taken from a German publication, show clever adaptations of natural forms within a circle. As our totems are



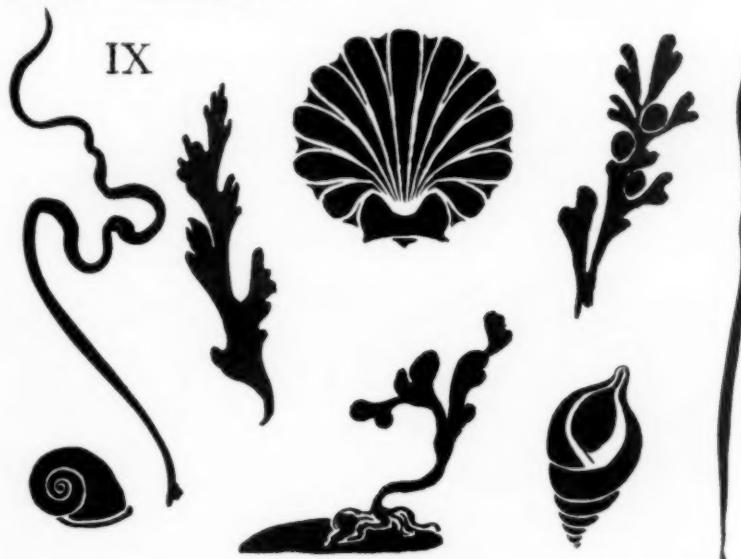
Plate VII. Totems, reproduced from a German publication.



Examples of natural elements adapted to given spaces and to the limitations of material, from German publications.

to be woven or worked in cross-stitch, they must ultimately be worked out on squared paper. The forms shown on Plate VIII, also from a German publication, are therefore more closely related to the work in hand, but even these are not so good, in some cases, as those we hope to design!

Begin at once careful drawings of flowers, insects, butterflies and moths, birds, animals, anything that may be used as the basis for a totem. Begin also the collection of shields, medallions, armorial bearings, emblems, and decorative spots of all kinds which show well designed symbols. Collect also examples of "squared patterns."

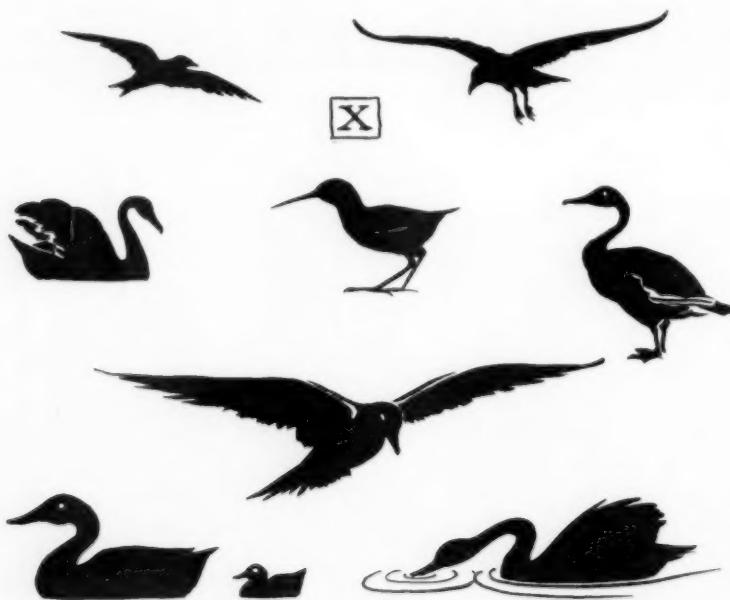


Silhouettes of shells and aquatic plants which may be used as motives of design for canoe pillows.

SEVENTH YEAR. Plan a Pillow Cover, to be used in a canoe; the ornament to be applied with a stencil; the color scheme to exhibit a group of hues.

A pillow to be used in a canoe may have a bolder and more strongly colored design than one to be used indoors. The elements of the design may be sug-

gested by outdoor things, especially such as are naturally associated with the pond and river, the lake and the ocean. Begin drawing elements which will furnish appropriate motives for the canoe pillow. In Plate IX are some aquatic plants and shells. Plate X shows forms of aquatic birds. On Plate XI are



Silhouettes of aquatic birds adaptable to designs for canoe pillows.

forms made by pupils in schools: the first under the direction of Mr. Willis B. Anthony, the other two under the direction of Mr. Frank A. Parsons. In making the drawings keep in mind the use to which they are to be put, and indicate where the bridges of the stencil might best occur.

Collect also illustrations of good pillow covers. In addition to the magazines previously mentioned, Good Housekeeping, Home Needlework, The House Beautiful, and The Ladies' Home Journal are promising fields for investigation.



Plate XI. 1. A design based on aquatic elements, by a grammar school pupil, North Adams Mass. 2 and 3. Designs with similar elements, by pupils of Mr. Frank A. Parsons.

EIGHTH YEAR. Plan a circular Mat of tooled leather, or a decoration for a plate; the color scheme to exhibit a group of harmonious colors.

Decorations for these objects have two elements in common; they must be circular in plan; they are best treated with a continuous pattern. Of course

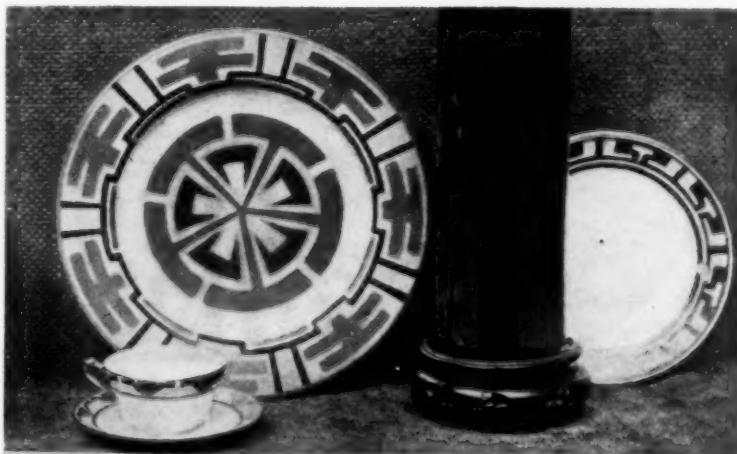


Plate XII. Designs by Miss Catharine Sinclair. Reproduced from The International Studio.



Plate XIII. 1. A Lenox porcelain by Albert A. Southwick. 2. A Majolica plaque by Esther E. Tatlow. 3 and 4. Plates by G. De Feure.
Reproduced from *The International Studio*.

both may be worked out on paper. Preferably the design for one should be carried out on the leather, and for the other on an actual plate. The plate may be a bread plate of wood with the design worked upon it in any appropriate medium.

Plate XII shows two ways of arranging the ornament; in a central radiating pattern, and in a border whose every element is determined by a concentric circle or a radial line.

Plate XIII shows other possible arrangements; the whorl, and the wreath, a border with a movement from the rim inward radially, and the border with a movement outward and forward.

Decide to experiment with at least two of these plans, and begin the collection of material for the designs. Almost any sort of nature material may furnish the motif for the mat. For the plate, from which food is to be taken, the geometric and highly conventional flower forms are, perhaps, best. Select a few elements which promise well and make first a faithful drawing of each in pencil, and then a careful study in color.

Begin to collect also, illustrations of good table mats in tooled leather, and of well decorated plates. There is a vast difference between pictorial china and decorated china. Emulate the strictly conventional decorative work only.

H. T. B.

HIGH SCHOOL FREEHAND DIVISION

The outline for last month took up the subject of design for simple furniture both as to its presentation in the form of working drawings and as perspective renderings from such working drawings. There is no reason why such problems should not be continued for a longer period if necessary, or as long as their value to the class seems to warrant.

The decoration of articles made in school workshops is a subject open to discussion. The uniform application of surface ornament to such articles is a serious mistake. Beautiful wood is not always made more beautiful by applying the design of a high school pupil. This is more especially true of wood having a distinct grain. Surfaces which finish a uniform color without graining-marks take simple border lines, corner units or other decoration very satisfactorily.

Exercises which have been suggested in previous months covering lines, abstract forms and simple conventionalization should yield good material for application to such shop products as are adapted by form, texture or color to receive such decoration.

An adage of art students during the first craze for impressionistic painting used to be, "When in doubt, use purple." No adaptation of this advice can serve us here as our law had best be, "When in doubt, don't decorate."

With the hastening of springtime and the rapid development on every side of buds and blossoms, our return to such a source of supply for study



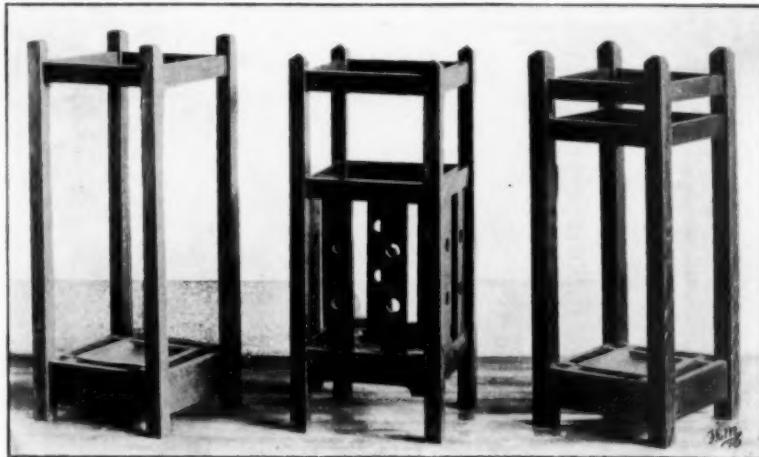
material seems inevitable. In the beginning problems last year we drew the autumn types of flowers and branches. Here and now we have a totally different kind of thing to draw. A series of studies from the same horse-chestnut or other large leaf shoot, made on successive days by different pupils from a tight, hard bud to its completed opening would prove a fascinating exercise of inspiring interest when the whole series was displayed in a consecutive arrangement. At no season of the year save this does Nature display such delicate gradations of tone thru the quickening stalks and stems, or such witcheries of upward curves and spreading sheaths.

Innumerable studies in line and tone of every kind of springtime nature should be produced in our schoolrooms now above all times, not as pictures or finished drawings but as so much searching into the storehouse where old Nature keeps her million secrets free for those who care to toil for the having.

In the depicting of these details of spring plant-life their decorative value should not be forgotten. Every curve and branching, every sequence or rhythm of size or shape should be the source of a new pleasure to teacher and student and caught as far as possible with brush or pencil. From such a collection of nature growth and design suggestions we will hope next month to evolve some satisfactory products for the closing weeks of the year's work.

HAROLD HAVEN BROWN

Stuyvesant High School
New York City

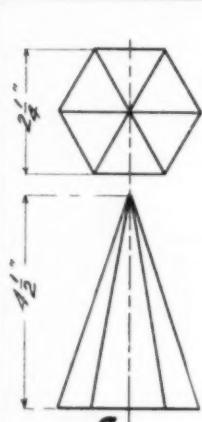


MECHANICAL DIVISION

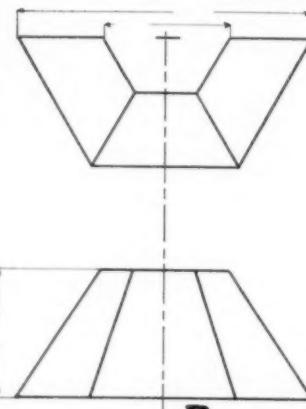
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The Hexagonal Pyramid.

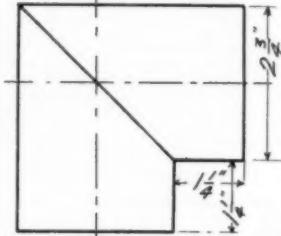
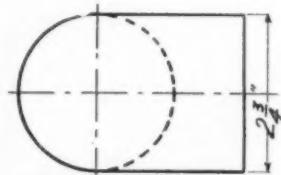
Plate XXIV. Make top and front views, and perspective sketch of the hexagonal pyramid shown in Figure A of the drawing on page 856. What



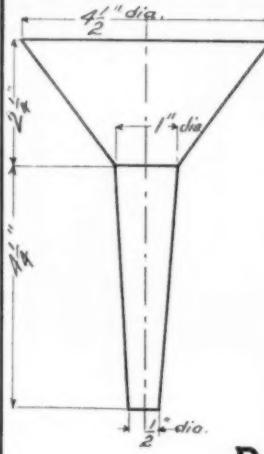
A



B



C

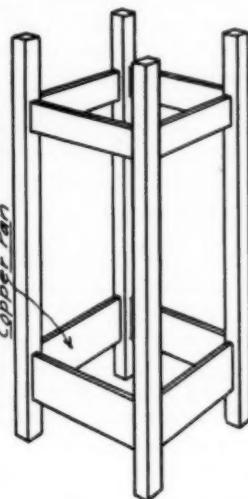


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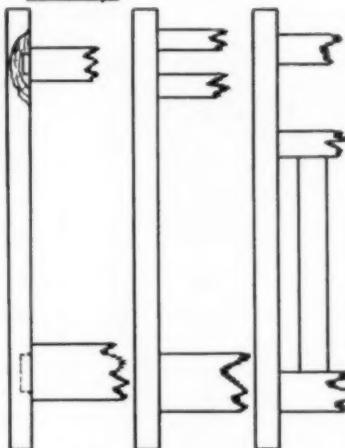
Umbrella Stand

*Make Provision for Holding
Copper Pan*

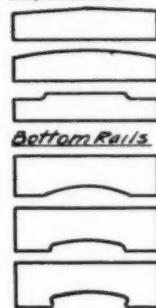


General Dimensions.

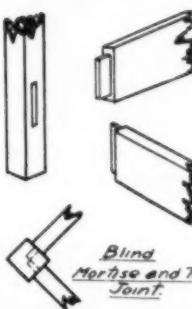
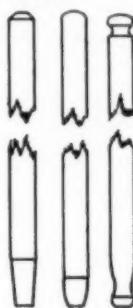
30" High Posts 1 $\frac{1}{2}$ " x 1 $\frac{1}{2}$ "
12" Wide Rails 2" thick
12" Deep



Suggestive Designs Posts



Arrangement of Rails.



Blind
Mortise and Tenon
Joint

Drawn by K. C. Short

Checked by J. L. Stewart Instructor.

Approved by J. H. Metzger 1922

Drawing
TECHNICAL HIGH SCHOOL
Cleveland, Ohio

No.
6

-C-

length of radius should be used in developing the surface of this pyramid? Calculate the number of square inches in the surface when developed.

Plate XXV. Make two views and perspective of hexagonal candle-shade suggested by the drawing of the truncated hexagonal pyramid illustrated in Figure B. Make dimensions for size of shade required. Develop pattern and apply suitable design.

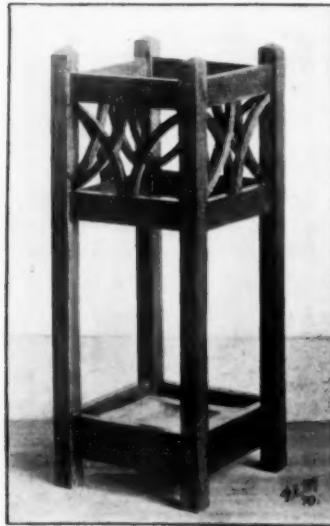
Plate XXVI. Make working drawings and develop patterns for the elbow illustrated in Figure C. If 1-4" is allowed at the seams for lap, how many square inches of tin will be needed to make the elbow?

Plate XXVII. Make working drawings and develop patterns for the funnel illustrated in Figure D. Allowing 1-4" for lap, how many square inches of tin are necessary to make the funnel? How many funnels can be laid out on and made from a sheet of tin 16" by 22"?

Plate XXVIII. Design Plate. Umbrella Stand. Make working drawings and perspective sketch. Trace and make blue prints for use in the shop. The drawing on page 857 offers suggestions for designing the umbrella stand and the halftones illustrate results attained by several pupils.

FRANK E. MATHEWSON

Technical High School
Cleveland, Ohio



THE WORKSHOP

WOODWORKING

INDIAN CLUB SWINGER

THIS is an old toy in a new dress. I have seen him along the Maine coast dressed as a sailor and gaily swinging his clubs or paddles. As there is nothing new under the sun we may be glad to greet an old friend in a new costume.

CONSTRUCTION

For the body use a piece of soft pine 3" x 9" x 3-4" or 7-8" thick. Square the construction lines on one side, across the edges and on the other side, Fig. 4. Cut away the corners A, B, C, D, with a saw and sandpaper the rough edges.

Measurements for the details of head and body and decorations are not given as they would complicate and confuse the drawing. All lines being straight, their position may be determined with dividers and drawn with a ruler or square. Details may be either chip carved with a knife or painted in oil with a fine brush.

In Figure 1 we have the whole set up and in 2 and 3 the lines for back and edge.

THE ARMS

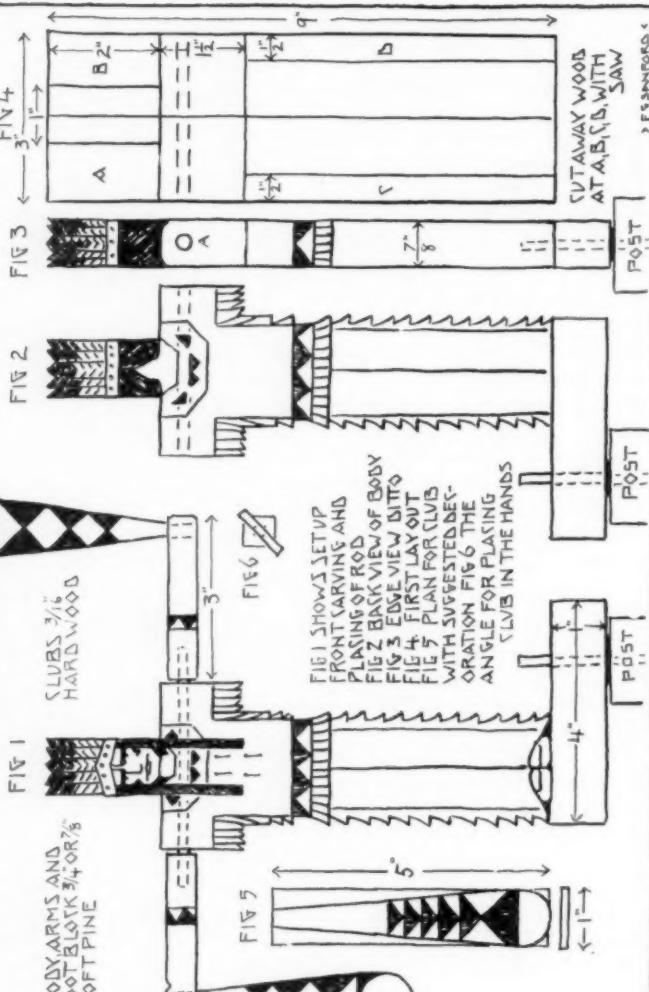
The arms are made from 3-4" square sticks, slightly rounded on the corners and at one end. A length of stiff wire about 3-16" thick or a section of spike about 4 1-2" long makes the connecting rod. The hole for this is indicated at A, Figure 3, and it must be large enough to allow the rod to turn loosely.

Bore the hole from both sides as straight as may be, and then the chances are better for meeting in the middle and coming out true on both sides. It is well to bore this hole before the carving is done so that in case of accident you do not waste so much labor.

THE CLUB

A plan for the club is given in Figure 5 with another suggestion for a decoration. These clubs should be about 3-16" thick if of soft wood, thinner if of hard wood. The small end is rounded to fit a small hole bored in the hand. Figure 6 shows the angle for placing. The other club must be reversed in its angle to catch the wind properly. They may be fastened with a small brad or pin thru the hand.

INDIAN CLUB SWINGER



THE FOOT BLOCK

The foot block swings freely upon a nail pivot in a post shown in Figures 1, 2, 3, and the Indian is fastened to this with a nail or screw thru the feet. Bore holes in the arms a little smaller than the rod and drive one end in tightly. The rod is then passed thru the body and the other arm driven on in such a manner as to allow loose play and to cause the two clubs or blades to form a vertical line, the angles alternating.

A color scheme is suggested as follows: Use oil colors. Arms and face, red-brown; shirt, leggings, moccasins, tan; hair and designs on arms, collar, and belt, black; clubs, black and red; feathers, black and white.

FRANK G. SANFORD

Oneonta, N. Y.

WEAVING**A HAND BAG AND A DICKY**

PROCESSES. Construction of looms; simple border designs. Use of shed stick and heddle.

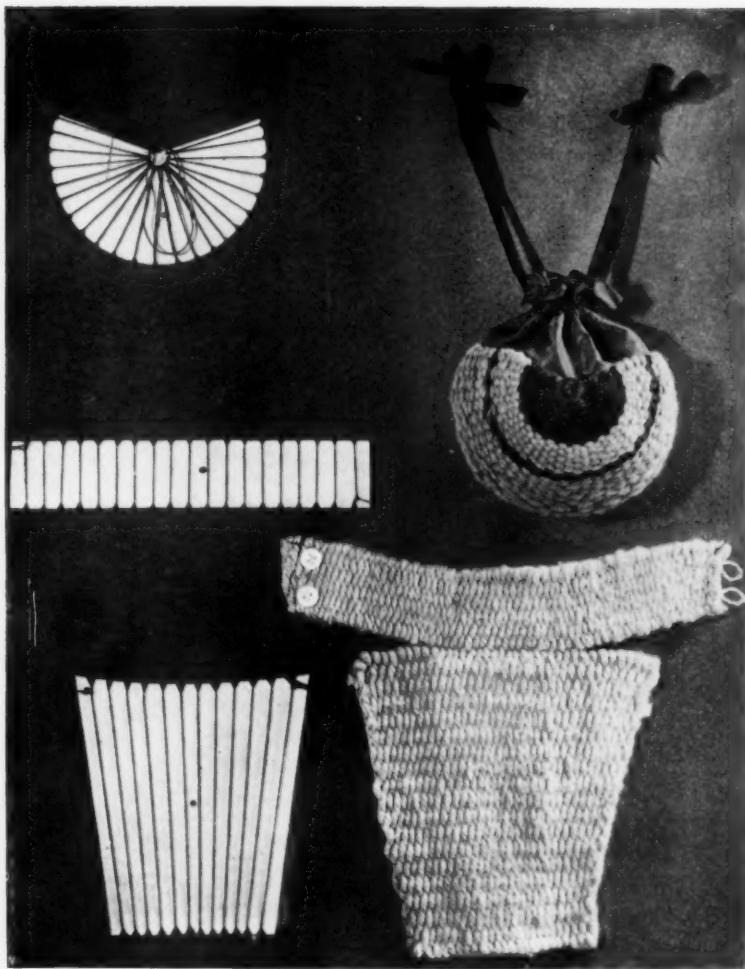
ORAL LANGUAGE WORK. Simple talks on silk (worm, cocoon, raw material, and manufactured articles). Pousson's "In the Child's World," Watson's "Textile and Clothing," Steiger's "Textile Studies," p. 23, "Silk Worm Culture," Farmer's Bulletin, No. 165.

GIRL'S HAND BAG

MATERIALS. Cardboard for loom; two brass rings 1-2" in diameter; some yarn and luster thread; any suitable material for lining the bag; a chenille or darning needle.

DIRECTIONS FOR MAKING

On a piece of cardboard draw a circle using a 3" radius. Draw the horizontal diameter of this circle. From both ends of this diameter, measure one inch up and from these points draw lines to the center, forming two radii. The part of the circle below these radii will be needed for the loom. Cut out the loom and place notches along the circumference one-half inch apart, for the warping. At the center of the circle, on both sides of the loom, baste the two brass rings in place for holding the warp threads. Use the yarn for warping. Begin with a three-yard length. When a new warp is needed, fasten it to the first piece at the circumference of the loom. In beginning to warp,



1. Cardboard loom for a hand bag.
2. Girl's hand bag of yarn, lining of silk obtained from an old umbrella. Colors, tan and brown.
3. Cardboard loom for collar of protector.
4. Cardboard loom for front of protector, 8" long, 6" and 8" wide.
5. Boy's protector of gray roving. Fourth grade work.

tie the yarn to a ring, pass the warp thru one notch and under the loom to the other ring. Continue warping from one ring to the other, placing each warp thread in a notch. The last warp thread will end at the center of the circle. Use the piece of yarn remaining for the weaving exercise, going over and under one ray at a time. Weave on one side first and afterwards on the other. This will leave the woven piece open at the top. Dainty Roman stripes may be introduced by using small quantities of luster thread to form the semi-circular bands of color. When the weaving has been finished, cover what has been left exposed in the brass rings with yarn, using a buttonhole or a blanket-stitch, and remove the woven piece from the loom.

Be careful not to draw the weaving threads too tight or the work will "pull in." Keep the thread generously loose and rather free. When the woven piece has been removed from the loom, place within it a bag made of any suitable material—silk, soisette, silkoline, or sateen,—and sew or baste into place.

For this bag cut a piece of cloth 8" x 18". Fold over, and join the two sides (9") to within three inches of the top. Use the three inches which have been left open to turn down a hem. After the hemming, place a half-inch casing to hold the ribbon or cord and to draw the bag together. After the bag has been made, place the woven part in position and sew the two pieces together.

By varying the colors used this exercise lends itself to a variety of interesting patterns. The woven piece can also be made of raffia and the lining of silk. Discarded umbrella covers furnish desirable material for the linings.

BOY'S DICKY OR PROTECTOR

MATERIALS. Cardboard for a loom, strong cord for the warp, and yarn or roving.

DIRECTIONS FOR MAKING

Construct a loom in the form of the toboggan cap, equal sides measuring 8" and unequal sides 6" and 8". Place sixteen perforations or notches in the unequal sides for holding the warp.

Warp with a strong cord on one side only. Use yarn or roving for the woof and weave from side to side with a selvage. Begin and finish off as in previous exercises. Boys can make their own needle for weaving, as well as the loom. Make the collar separately, using a cardboard loom the desired length and width. Warp with cord, using 1-2" spaces. When the two parts have been removed from the loom, sew them together with cord and a darning needle. Finish at the back with two buttons and loops or with tailor's hooks.

In all exercises for personal use, let the pupil study the selection of color in its relation to other articles of wearing apparel.

KATHARINE FRENCH STEIGER

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NEEDLEWORK

DAISY COSTUME

"Come, my Corinna, come; and coming, mark
How each field turns a street, each street a park
Made green and trimmed with trees; see how
Devotion gives each house a bough
Or branch; each porch, each door, ere this
An ark, a tabernacle is
Made up of white thorn neatly interwove;
As if here were those cooler shades of love.
Can such delights be in the street
And open fields, and we not see't?
Come, we'll abroad; and let's obey
The proclamation made in May:
And sin no more as we have done by staying;
But, my Corinna, come, let's go a-Maying."

—Robert Herrick

Barring Christmas time there is probably no season of the year which has been written about quite as much as Spring-time, particularly the first of May, commemorating as it does, the outbreak into beauty of all Nature, after the barrenness of winter.

The Romans celebrated this season with their Floral games, the festivities beginning on April 28th, and lasting for several days, and from this time the celebration of the season has continued, altho the last century marked the decadence of the custom somewhat in the countries in which the day had formerly been observed to a great degree.

We have to study the history of the 16th century in England to see the observance of May-day in its fullest development. The day was celebrated with all manner of sports, music and dancing, and it was customary for the middle classes to go forth early in the morning to gather flowers and hawthorn branches, for garlands to decorate the doors and windows of all the houses. This was called "bringing home the May," and is referred to by Chaucer in his Court of Love. "Forth goeth all the court, both most and least, to fetch the flowers fresh."

It was also the custom to erect in every village and town, a high pole, called the May-pole, and on the first day of May this pole was decorated, and the young men and maidens danced about it during the day and evening. A May-Queen was chosen to whom all paid homage during the festivities, this no doubt being a custom handed down from the Romans who performed rites to the goddess Flora, during their spring celebrations. We still have this idea carried out in selecting a queen for the floral fêtes held in the West, and South, in our own country.

Villages tried to outdo each other in the size and decoration of their May-poles and of a number erected in London, one had a most curious and interesting history. During Cromwell's time Parliament ordered all May-poles removed and enforced this ruling by severe penalties, but with the Restoration the observance of the day was permitted again, and the people, bent on celebrating May-day, 1661, in an appropriate manner, determined to place the largest pole obtainable in such a position in the Strand that it would readily attract attention. They carried out their plans with great ceremony, with processions and flags and music, and one of the lanes thru which the pole was carried was called Maypole Alley.

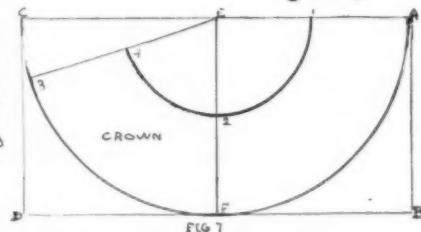
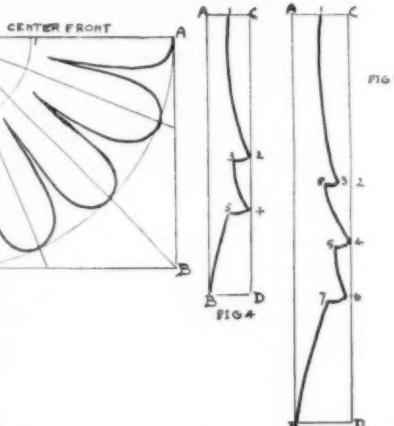
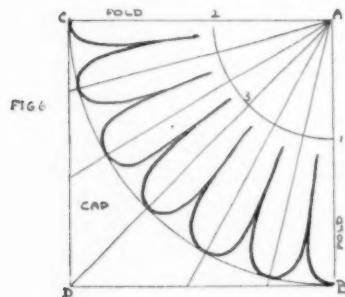
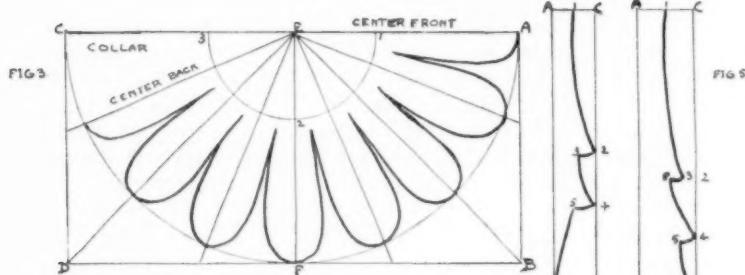
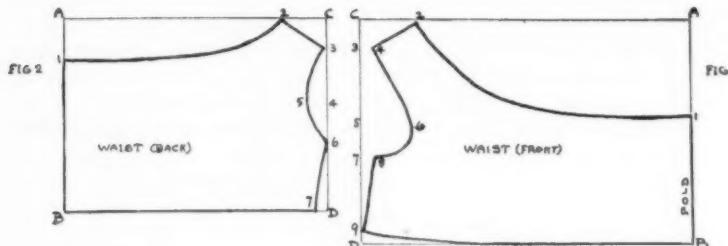
An old letter descriptive of May-day, 1610, is as follows: "Last night I slept but ille soe was awake in the dawne of day, and forth to coole my brayne in the freshe dewiness of the earlie morne. There was a tumult of sweete sound from the throat of a thousand birdes till alle the ayre both far and neare, was fulle of theire jubilate and all the breath of the morn was laden with the bitter fragrance of Maye (hawthorn).

"They have deckt the village alle out, lintel and beame, with those blossoms, and all is joyousnesse and mirth. Today I went forth with John to behold them raise the May-pole, all bedeckt with flowers, and streaming ribands wreathed upon greate hoopes hangyng from the top of the pole. This they raised with vast shoutings of merrie voices. This done, sundrie youths and maidens took each one riband that hung from the pole, and with music danced in and out and back and forth, but ever around the pole, and nigher it, till with their dancing they had woven the ribands into prettie patterns from the top to the bottom, manie standing around watching the joyous sight."

In American Colonial life May-day festivities had little place, for the Puritans did not approve, either of the May-pole, or of the May games. In England their ill feeling had been due both to political and religious strife, and the fact that the games had been allowed in Catholic times was sufficient to condemn them as idolatrous, and this antagonism extended to the Colonies

HYDE

DAISY COSTUME



PATTERNS FOR 19" DOLL
SCALE $\frac{1}{2}$ " = 1"

and, altho the customs were renewed in England after the Restoration, the Puritan spirit still prevailed in the colonies, and life was too much of a struggle to indulge in frivolous pleasures.

We are living in the twentieth century now, but have we not much to learn from these by-gone customs? At the present time, with all its furore for outdoor life and sports, we are seeing a slight revival of the idea in the outdoor pageants and fêtes which are occasionally held in the spring.

The Westchester County (N. Y.) pageant held in the woods at Bronxville last May, was a marvellous example of what can be accomplished out-of-doors, and a spectacle never to be forgotten by those of us fortunate enough to witness it. So thoroly did the spirit of the pageant, (which illustrated the history of Westchester County from 1600 down to the present), pervade the little village, that it seemed perfectly natural to see the men and matrons, and the young men and maidens in their quaint costumes, coming from the houses, and walking thru the narrow lanes and roads to the opening in the woods, where the performance was held. We, in our twentieth century costumes, hastening to and from the trains, were the ones who seemed out of place,—the discordant note.

The festival given by Greenwich House, in New York City last spring, was a notable example of what could be accomplished in a city. In this case, Jones street, a short street on which Greenwich House is situated, was roped off, and the performance took place in the street, with the audience occupying door steps, windows and fire escapes. Where there is a will there is certainly a way!

What an opportunity May-day gives us for the drawing classes to design costumes representing the spring flowers. Think over just what colors seem most appropriate to you for a flower dance around the May-pole.

DIRECTIONS FOR DAISY COSTUME

The costume depicted this month represents one of the spring flowers, the daisy, a costume suitable for a flower dance around the May-pole. The colors used in the doll's costume are a green silkoline for the dress, with white collar, representing the petals of the flower, with a band of yellow next the neck. The cap represents the flower, the white petals forming the brim, and the calyx and leaves the crown.

Figure 1. Front of waist. Paper 6" x 4". Place and letter as in chart. Point 1 = 1 3-4" from A. Point 2 = 5" from A. Draw freehand curve for neck, making a full, deep curve, as it is for front neck. Point 3 = 1-2" from C. Point 4 = 1-4" from 3. Point 5 = 2" from C. Point 6 = 1" from 5. Point 7 = 2 1-2" from C. Point 8 = 1-4" from 7. Draw curve for armseye 4-6-8. Point 9 = 1-4" from D. Draw under-arm seam, 8-9.



Figure 2. Back of waist. Paper 4 3-4" x 3 1-2". Place and letter as in chart. Point 1 = 3-4" from A. Point 2 = 4" from A. Draw freehand curve for neck, making curve more shallow than for front. Point 3 = 1-2"

from C. Point 4 = 1 1-2" from C. Point 5 = 3-8" from 4. Point 6 = 2 1-4" from C. Point 7 = 1-4" from D.

Figure 3. Collar. Paper 4" x 8". Place and letter as in chart. Divide in center by line E F. With center at E and radius E A, draw circle for construction. With same center, draw another circle with radius E-1 = 1 1-2". Divide circle as in chart, and draw petals freehand.

Figure 4. Leaf. Paper 3-4" x 5". Place and letter as in chart. Point 1 = 1-2 of line A to C. Point 2 = 2 1-2" from C. Point 3 = 1-4" from 2. Point 4 = 3 1-2" from C. Point 5 = 3-8" from 4.

Figure 5. Large leaf. Paper 7 1-4" x 1". Place and letter as in chart. Point 1 = 1-2 line A to C. Point 2 = 3" from C. Point 3 = 1-4" from 2. Point 4 = 4" from C. Point 5 = 1-4" from 4. Point 6 = 5" from C. Point 7 = 1-2" from 6. Point 8 = 1-4" from 3.

Figure 6. Cap. Paper 4 3-4" square when folded four double. Place and letter as in chart. With A as center, draw two circles, one radius A-B, and the other radius A-1 = 2". Divide circle as in chart, and draw petals freehand.

Figure 7. Crown. Paper 7" x 3 1-4". Place and letter as in chart. Divide by line EF. With E as center, draw circles with radius EF, and E-1 = 1 3-4".

In making this costume, cut all material with lines AB (or EF) of patterns lengthwise straight of goods, cutting AB of front of waist on a lengthwise fold. Allow for hems on back of waist. Gather waist to fit neck of doll, and face neck with bias facing. Cut out neck of collar at inner circle. Place piping of yellow inside neck. Face armseye with bias facing. Cut four large and six small leaves for each armseye, sewing them on from the wrong side, two large leaves at under-arm seam, and two at shoulder, and three small leaves at each side of armseye, so that they will fall over the arm instead of sleeves.

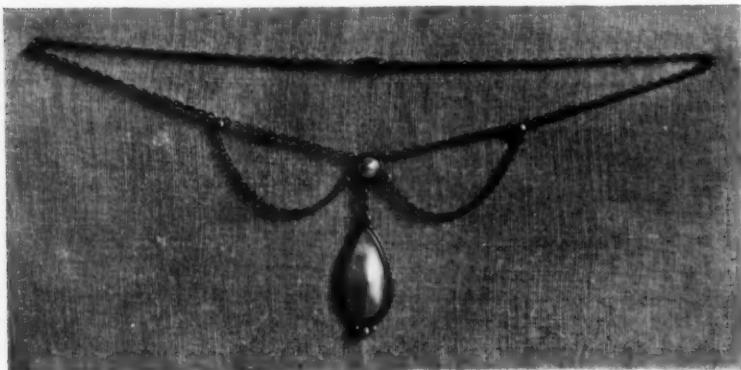
Gather bottom of waist into band required size for waist, and also gather straight full skirt into same band, making skirt ankle length. Draw the cap pattern on pure white paper and paste pattern onto white lawn before cutting out petals. After cutting petals, curl them over pencil. Cut head size at inside circle. Paste crown of cap onto green material before cutting. Fasten edges 1-A and 3-4 of crown together, then fasten petal portion to crown. Cut six small leaves for crown and fasten to center opening so they will fall over calyx portion. For a full size (10 or 12 years) multiply these dimensions by three.

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METALRY**PENDANT**

The first things necessary for this problem are the two stones which form the central feature of the pendant. The ones used in the illustration are pieces of shell pearl. This kind of pearl is inexpensive and looks very well when set in silver. Having the pieces of pearl or whatever we may choose for the central unit, a cup setting is made for each piece. In making these settings the bezel

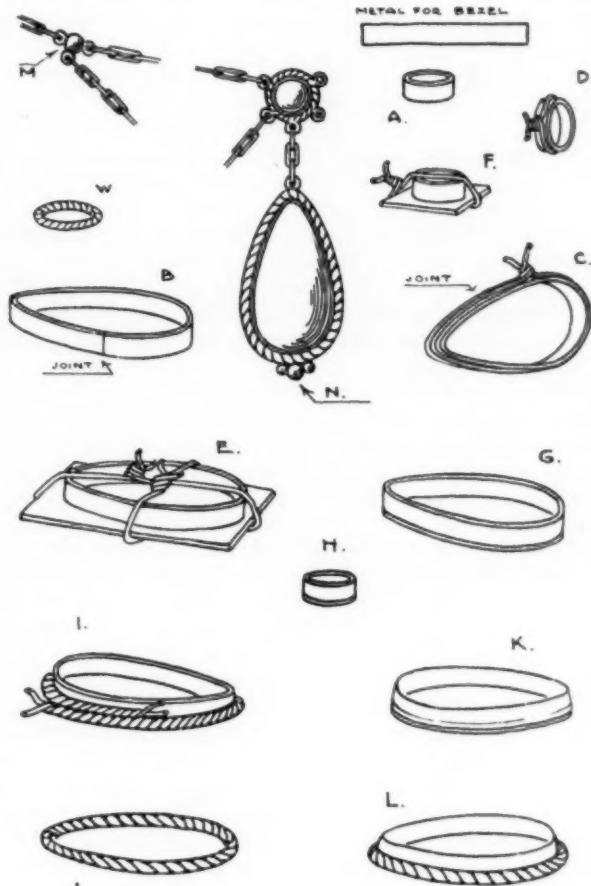


is first made for each stone from No. 24 gauge silver 1-8 of an inch wide. After cutting the strip the right width it is bent around each piece of pearl to get the exact size. Mark at the point where it is to be cut, remove the pearl and cut on the mark. We now have the two bezels shown at A and B. Plate I. Bind each of these bezels with the binding wire and solder the joints, C, D. One face of the bezel is next filed level and soldered to a piece of No. 22 gauge silver, E and F, which is to form the back of the setting. After soldering, the two settings should be pickled to remove the borax. Next saw around the bezel within 1-32 of an inch of the soldered joint. The edges are then filed to the bezel as shown at G and H.

As the design calls for a twist about the settings, we take a piece of No. 24 gauge silver wire twice as long as the distance around the settings, double it, place one end in the vise and twist. See January Workshop. Plan to have enough wire to make the twist for both settings at the same time. After the

PENDANT.

PLATE I.



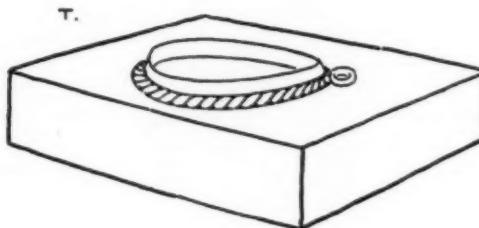
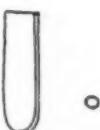
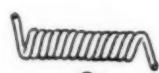
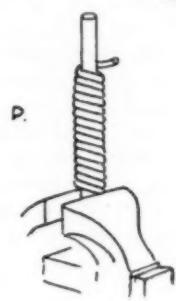
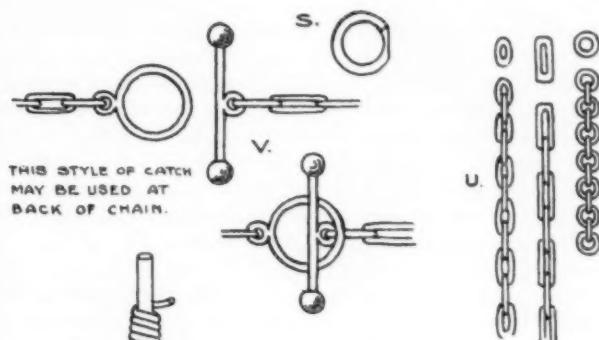
twist is made and a little solder is run along the twisted wire, it is bent around each bezel to get the exact size, Fig. 1, before it is cut. The cutting here should be done with the saw as it will leave the ends of the wire square and make a better joint when soldered. After the joints are soldered we have two rings, Figs. J and W. The top of each bezel is next filed down to the right height and beveled to an edge as at K. The twisted rings are now placed over the bezels as at L and soldered in place. Care should be taken to have the twist come in line with the back at all points. If the twist has been made to fit tightly it will stay in place, without the use of wire, while being soldered. In soldering this, several small pieces of solder should be placed along the twist for the solder will not flow along the wire freely as it does not come in contact with the bezel at all points. The solder will flow up and around the wire instead of along the joint. The soldering should be watched quite closely at this time and the flame kept away as much as possible from the other soldered joints to prevent their unsoldering.

We now make the five small balls that are shown in the design at M and N. To make these balls, first make a small depression in the top of the charcoal block about 1-4 of an inch in diameter and about 1-8 of an inch deep, Fig. O. Take a small piece of copper, 18 or 20 gauge, and file one end semi-circular; hold it against the charcoal block and with two or three turns of the hand the depression is made. Care should be taken to give the depression a smooth surface. Now take a small piece of the scrap silver that was sawed from the edge of the bezel and place it on the charcoal block over the depression; with the blow-pipe, heat the silver to the melting point and it will roll up into the depression and take the shape of a ball. A little experimenting with different sizes of scrap metal will enable one to get just the size wanted. After making the five balls needed we next make the small rings that connect the chain with the bezels and with two of the balls. As there are twelve of these rings needed and as they are the same size, they can all be made at once. Take a small wire nail about 1-16 of an inch in diameter or a piece of an old knitting needle and fasten one end in the vise together with one end of a piece of No. 24 gauge silver wire. Holding the other end of the wire with a pair of pliers, coil it about the nail or needle until twelve or fifteen turns have been made, Fig. P. Taking it out of the vise and slipping the coil from the nail leaves it in the shape of a small spring, Q. Now with a fine saw the rings are sawed apart. See September Workshop. The rings are now as at R. Using the pliers the ends are given a slight twist to bring them in line with each other.

The rings are now soldered to the bezels and the balls. Before soldering, however, each ring should be filed a little flat, as at S, where it comes in contact

PENDANT.

PLATE 2.



ROSE.

with the bezel. The filing is done just a little to one side of the joint which has been left unsoldered so that it can be opened to receive the chain when ready to put together. The rings are so small that they should be held with the pliers while the filing is done. When the rings are ready, the bezel is placed on the charcoal block, Fig. T, and the ring put in place. Coat the joint with thin borax and place a small piece of solder over the joint. The flame from the blowpipe is next applied and the soldering is completed. The bezel that requires five rings and the balls with three may all be soldered at the same time. If the borax used is too thick it will be difficult to keep the rings in place. The three balls are now soldered in place at the bottom of the large setting. When this is done all parts are pickled.

The stones are set as described in the November Workshop. The parts are next linked together with the chain. Anyone making this pendant may make the chain also, but the writer suggests that a commercial one be used for the first piece of work of this nature. Those who desire can make the chain in the same way that the small rings were made. The shape of the link is determined by the shape of the arbor that the wire is wound on. This arbor may be round, oval, or rectangular, making chains as shown at U. A commercial catch may be used at the back as shown in the illustration or one may be made as shown at V. The chain and settings may be oxidized a little to give them a gray finish which looks very well with the pearl.

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Boston, Massachusetts



HELPFUL REFERENCE MATERIAL FOR MAY WORK

Plant Drawing

Decorative Plant and Flower Studies, J. Foord; A Handbook of Plant Form, Clark; Plant Form and Design, Midgley and Lilley; Sketching Trees in Pen and Ink, Rice, Book, April 1907; Trees in Silhouette, Bailey, Book, September 1908; Alders, Poplars, and Willows, Weed, Book, April 1908; Prang Text Books of Art Education; Adaptation, Bailey, Book, May 1907; Plant Drawing as a Mental Discipline, Anthony, Council Year-Book, 1902; The Drawing of Plant Forms, Sargent, Book, June 1902; Leaf Drawing, Daniels, Book, September 1903; Perspective of Leaf and Flower, Hall, Book, September 1902; Acceptable Plant Drawing, Bailey, Book, September 1905; Whitney, Book, March 1902, April 1902; Sargent, Book, May 1907; Outlines, Book, March and April numbers each year.

Adaptation

Bailey, Book, May 1907; Council Year-Book, Haney, The Adaptation of Pattern to Material, 1907; Haney, The Use of Natural Forms in Design, 1906. Also articles which appeared in The Manual Training Magazine for 1905-1906.

Rosettes

Stimson, The Gate Beautiful, pp. 280-287; Seegmiller, Applied Arts Drawing Books, V, p. 33.

Florets

Miss Clough, Book, June 1906; Frontispiece, Book, May 1908. Any type catalog; any book on Historic Ornament. Dow, Theory and Practice of Teaching Art.

Animal Drawing

Animal Drawing, Rimmer; Art Anatomy of Animals, Ernest Thompson Seton; Line and Form, Walter Crane; Seiho's Guide to Drawing, Matsuki; Japanese Birds and Animals, The Davis Press; Prang Text Books, section "Life and Action." Life Drawing, Hall, Book, March 1905, April 1905; Finley, Book, April 1905; Blackboard Animal Drawing, Daniels, Book, September, October and November 1906, and February 1907; Animals That Will Stand, Bailey, Book, March 1908; Animal and Bird Drawing, Keller, Book, March 1909.

with - ver - dure clad the fields appear, Delight- ful to the ra-vish'd sense;

APRIL		
1	FRI	○
2	SAT	○
3	MON	○
4	TUE	○
5	WED	○
6	THU	○
7	FRI	○
8	SAT	○
9	MON	○
10	TUE	○
11	WED	○
12	THU	○
13	FRI	○
14	SAT	○
15	MON	○

Edwin A. Abbey b. 1852.
Painter of the Sir Galahad pictures in the Boston Public Library

William Holman Hunt b. 1827.
Helped found the Pre-Raphaelite Brotherhood.

John Burroughs b. 1837.
Good citizen and husbandman.
Friend and chronicler of bird
and beast. Said: Knock at any
door in the universe, the Eternal
is there to answer.

Jules Dupré b. 1811.
French landscape painter.
Delighted in the play of clouds
in the heavens... Light is the
charm of his pictures. *Von Arnim.*

Gerard Dou b. 1613. Wordsworth b. 1770.
Dutch genre painter.
Master of detail.
*Has Nature in her calm majestic march
Faltering with age at last? does the bright sun
Grow dim in heaven? or, in their fair blue arch
Sparkle the crowd of stars, when day is done,
Less brightly? When the dew-lipped Spring comes on,
Breathes she with airs less soft, or scents the sky
With flowers less fair than when her reign began?*

Bryant.

All at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze. *Wordsworth.*

Summer is coming,
is coming.
I know it, I know it,
I know it;
Light again, leaf
again, life again,
love again! *Tennyson.*

And oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon the inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils. *Emerson.*

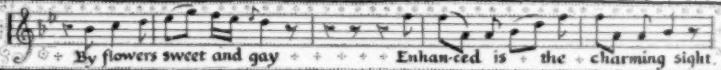
Nature is a mutable cloud which is always and never the
same. *Emerson.*

Théodore Rousseau b. 1812. Of the Barbizon School.
He has left us the great trees of Fontainebleau ever green.

Excavations at Pompeii systematically begun by
the State, 1784. These have revealed, besides
hundreds of other works of art, some of the most
exquisite metal work in the
world.

The Sap
Strong as the sea, and si-
lent as the grave.
It ebbs and flows unseen.
Flooding the earth - a fra-
grant tidal wave,
With mist of deepening
green. *John B. Webb*

The raindrops' showery
dance & rhythmic beat
With twinkling of
innumerable feet. *Coler.*



APRIL

Italian goldsmith, sculptor, architect, capped the
Brunelleschi d. 1446. Cathedral of Florence
with a famous dome.

16	SAT	○	Mme. Le Brun b. 1755. <i>Ford</i> French portrait painter. Her own best model.	English historical painter. Foster-father of the Pre-Raphaelites.
17		○	Oh, to be in England. Now that April's there And whoever wakes in England, (says Browning) Sees, some morning, unaware, That the lowest boughs and the brushwood sheaf Round the elm-tree bole are in tiny leaf, While the chaffinch sings on the orchard bough	In England, —now!
18	MON	○	Paolo Veronese d. 1588. Of the sumptuous Venetian school; joyous lover of magnificence.	
19	TUE	○	Daniel Chester French b. 1850. American sculptor. I come, I come; ye have called me long. I come o'er the mountain with light and song: I may trace my steps o'er the wakening earth, By the winds that tell of the violets' birth, By the primrose stars in the shadowy grass, By the green leaves opening as I pass.	<i>Mrs. Homans.</i>
20	WED	○	Shakespeare b. 1564. d. 1616. <i>Turner</i> b. 1775. For he on honey dew hath fed And drunk the nectar of Paradise. ... Our myriad-minded Shakespeare. <i>Cleridge.</i> Master of the brush. Now you who rhyme, and I who rhyme, Have we not sworn it many a time, That we no more our verse would scrawl, for Shakespeare he had said it all.	<i>The Wagner of the Sky.</i>
21	THU	○	Eugène Delacroix b. 1799. French historical painter.	<i>Richard Watson Gilder.</i>
22	FRI	○	Jack Frost has scarcely left the vale, When lilies far and near Call quickly to the Springtime feast; Their bells ring doubly clear. I'll stay no longer in the house; The lilies call me too; Sweet flowerets dancing out-of-doors, I come to dance with you.	A dry March and a dry May portend a wholesome summer, if there be a showering April between. <i>Sir Francis Bacon.</i>
23	SAT	○	Edouard Manet d. 1883. French painter. The founder of Impressionism.	<i>From the German by Mrs. Huddleston.</i>
24		○		<i>Arranged by Elizabeth Metcalf</i>
25	MON	○		
26	TUE	○		
27	WED	○		
28	THU	○		
29	FRI	○		
30	SAT	○		

FRIENDLY TREES

I will sing of the bounty of the big trees,
They are the green tents of the Almighty,
He hath set them up for comfort and for shelter.

* * * * *

How fair are the trees that befriend the home of man,
The oak, and the terebinth, and the sycamore,
The fruitful fig-tree and the silvery olive.

In them the Lord is loving to His little birds,—
The linnets and the finches and the nightingales,—
They people His pavilions with nests and with music.

The cattle are very glad of a great tree,
They chew the cud beneath it while the sun is burning,
There also the panting sheep lie down around their shepherd.

He that planteth a tree is a servant of God,
He provideth a kindness for many generations,
And faces that he hath not seen shall bless him.

* * * * *

HENRY VAN DYKE

EDITORIAL

PATRIOTS' Number, this is called for several reasons. April has been an eventful month in our history. Some of its happenings we should remember and teach our children to remember forever; some we would all better forget as soon as we can. In our schools thruout the country let us ever emphasize



Battle of Lexington. A drawing by G. Penney, III, Somerville, Mass.

the events every State in the Union can applaud. Let us help to bring about the time when in April the whole nation shall heartily rejoice together over such events as these, all falling in this prophetic month :

1513, The discovery of Florida.

1524, The discovery of New York Harbor.

1606, Signing of the Patent of James I, establishing "The Two Companies."

1689, Organization of The Council of Safety.

1765, Opposition to the Stamp Act begun in the Colonies.

1775, Battles of Lexington and Concord (April 19th).

- 1776, North Carolina authorized its delegates to join in a declaration of independence.
- 1783, Independence of the United States first recognized by Holland. Peace proclaimed by Washington (April 19).
- 1789, George Washington inaugurated, first President.
- 1792, First United States Mint established, in Philadelphia.
- 1803, The Louisiana Purchase.
- 1812, Declaration of war with Great Britain.
- 1846, Declaration of war with Mexico.
- 1865, Peace re-established.
- 1889, Opening of Oklahoma.
- 1898, Declaration of war with Spain (April 19).

From the foregoing some of the reasons for selecting April nineteenth as Patriots' Day are manifest. On that date we took up arms for our own freedom, we were first recognized as free, and we declared that freedom should be the portion of our oppressed neighbor, Cuba, and thereupon were recognized as a world power.

¶ But more and more should we interpret patriotism in terms of peace. Patriotism now means loyalty to the eternal standards of truth and beauty and service, in school life first, and in all life thereafter. It means the conservation of public utilities, from school supplies, to building supplies, food supplies, and supplies for the eager human spirit, ever searching for the beautiful. It should mean, among other beneficent activities, the observance of Arbor Day. The exact date may vary from February twenty-second in Alabama, to the second Tuesday in May in Montana, but at the success-ological moment, whenever it is, the day should be observed. In Massachusetts and twenty other States the day falls in April; in ten others in May. April is therefore the best month in which to consider it here.

Send to the American Civic Association* for leaflets giving Arbor Day Programs. If possible, secure copies of pamphlets

* Address, 703 North American Building, Philadelphia, Pa.

published by the State of New York, the State of Massachusetts, the State of Rhode Island* or by the Shade Tree Commission of the City of Newark, New Jersey. This Commission has done things the whole country should know about.† Begin to gather



information from local sources. Learn to know intimately the handsomest, the oldest, the most famous trees in your locality.

* Address, State Board of Education, at the State Capitol.

† The following letter shows the spirit of the Commission:—

Dear Sir:—

I thank you for your note of the 6th inst. Up to date we have responded with absolute cordiality to every request that has been made for our literature. We will gladly honor the requests made by your readers as long as the supply holds out.

The leaflets were printed for the purpose of encouraging the setting out of trees and the Commissioners are more than willing to have them do good in other States and cities, even tho they were gotten up specifically for Newark.

Very truly yours,

Carl Bannwart, Secretary.

Newark, N. J.

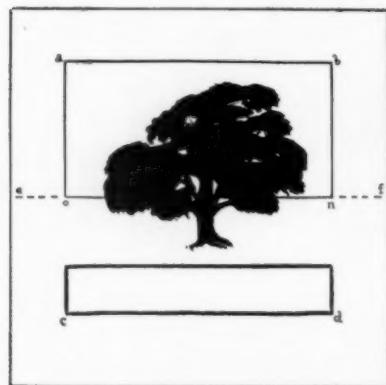
Tell the children about them; take the children to see them; have sketches made from these wonderful colonies of living buds. Read the Psalm of Friendly Trees, by Henry Van Dyke, a part of which is reprinted on page 878;* read it to the children. If you have within walking distance any such trees as the Royal Oak, the Giant Cherry, the Great Elm, the Big Tupelo, and the

Studley Cedar, which have stood in my town since the oldest inhabitant was born in the person of his great-grandfather, you will have no difficulty in arousing enthusiasm for these "Green tents of the Almighty."

On page 881 is a drawing I made not long ago, from the Studley Cedar. It was made for an advertising circular for the Bayfield Shop, (which stands in the same pasture and produces

fine handicraft), hence the B. S.; but it will do to illustrate the point I wish to impress, namely, that the famous trees of a place are ideal subjects for lessons in nature study, drawing, and language, with supplementary work in arithmetic, history, color, and design. This particular patriarch is about five hundred years old, and as vigorous as ever. He stands in a narrow valley thru which a spring sends its waters to Forget-me-not Brook, and so down to the sea. He gets his share—the lion's share now-a-days—of all the good things passing his way; not only water and rich deposits of leaf mold, but sunshine and fresh air,

* From *Out-of-Doors in the Holy Land*. Published by Charles Scribner's Sons, New York.



birds and bees. Almost every generation during the last two hundred years, has taken honey out of some part of his hollow trunk. In fact, in one side, high up, is a section, some ten inches square, which may be removed and replaced at will, to facilitate the robbing of the wild bees within! For those having eyes to

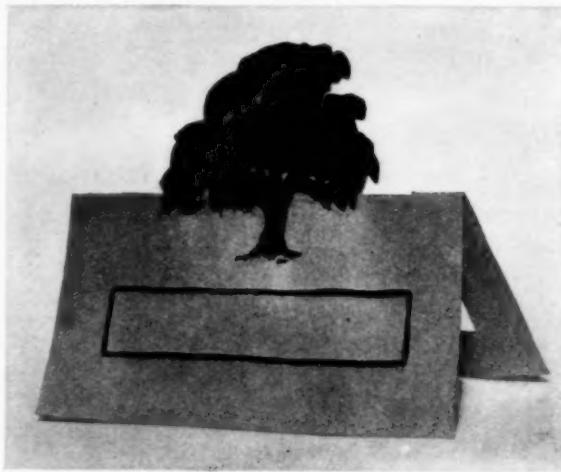


Plate IV. An Arbor Day souvenir or announcement.
Primary grade work.

see, the history of an eventful life, longer than that of this nation, is plainly written in the features of this veteran. As a preparation for interpreting the life-history of any local tree, read the Story of a Thousand-year Pine in Wild Life in the Rockies, by Enos A. Mills.

The drawing of the king trees of the neighborhood will furnish material suitable for adaptation to the covers of Arbor Day programs and souvenirs. One of the best ideas for a souvenir or invitation came to me from Miss Abbie Chellis of Keene,



Plate V. Pen drawing of a Canadian pine. By Walter Sargent.

N. H., in the form of a Christmas card by Irene Buzzell, a little girl of eight years, in Winchendon, Mass. An adaptation of this design is shown in Figure 3. On a square of stiff paper, six inches on a side, draw lightly an inclosing form, a b c d, three-quarters of an inch from top and sides, and one inch from the lower edge of the sheet. Within this make the silhouette of a tree, in ink, or better, in color. Draw the line o n, a horizontal diameter of the sheet. With a knife or scissors cut out the background of the tree within the boundaries a b o n. Fold the frame backward from the tree on the line e f. The result is shown at Plate 4, the tree standing, supported as upon an easel. The lettering desired may be placed within the rectangular space c d.

¶ A good rendering of a tree such as that in ink, Plate 5, or that in pencil, Plate 6, by Professor Walter Sargent, of the University of Chicago, is worth careful study, and if thoughtfully copied, might help the pupil to handle his medium more intelligently in drawing from

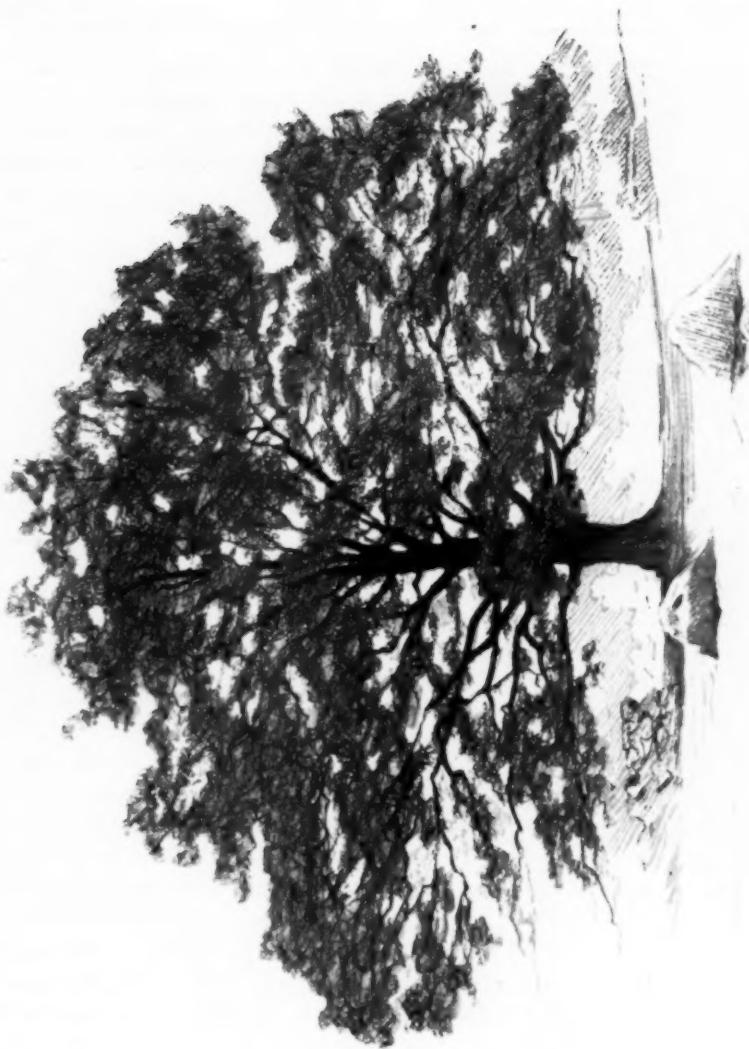
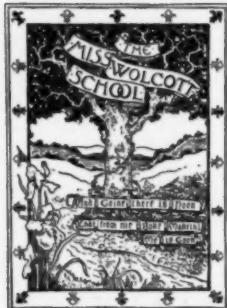


Plate VI. Pencil drawing of a giant red oak tree. By Walter Sargent.



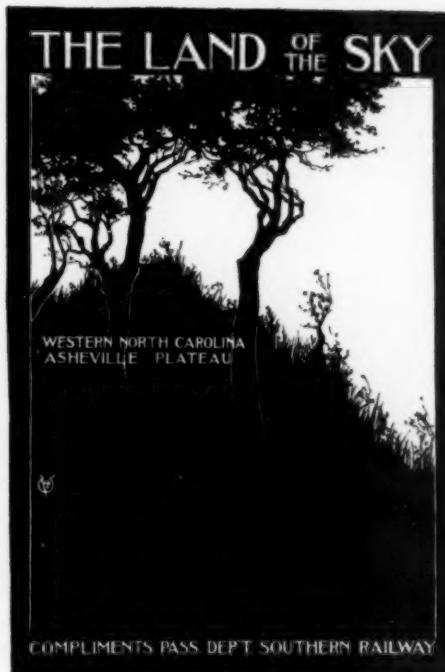
nature. Both these drawings are from nature; the one from an old Canadian pine, the other from the Royal Oak, North Scituate, Massachusetts.

¶ These may be compared with trees rendered as decoration. The three examples on this page are from my box of clippings. I do not know the names of the designers. The first makes use of the external aspect of the tree; the second of that view which one gets from under the tree looking up into its dark shade; the third is a silhouette of leaves and fruits. The illustration on page 887 makes use of the silhouette of the entire tree. The two illustrations on page 888 are from the work of Will Bradley, and exhibit unique interpretations of tree forms.

¶ But the humbler plant forms will begin to receive attention during April. Let me command to every teacher the new Spring Packet, just issued by the Davis Press, to help us to see more clearly and interpret more happily the exquisite forms of the early growths. The drawings are by Mr. James Hall, Director of the Department of Art, Ethical Culture School, New York. One of these drawings appeared in the March number; another appears as the frontispiece to this number.

To compare such drawings with those advocated by Miss Agnes Farnam of Leicester, England, in her articles on the Meaning of Line, in the Practical Teacher, is instructive. Some of those plates are reproduced on page 889. They reveal a precision of drawing not often achieved even by professional drawing teachers!

¶ The cover stamp this month is from the slabs of limestone found by Dr. Schliemann above the astonishing grave at Mycenae, whose wealth of rare treasure caused it to be hailed enthusiastically as the burial place of Agamemnon. It was without doubt a royal tomb, and the character of the golden ornaments, weapons, and vases therein discovered goes far to substantiate the theory that Mycenae was one of the impregnable outposts of the old Minoan Empire, ruled from sea-girt Crete. The original from which this was taken is a circle of some four feet in diameter, the spirals carved in low relief. The geometric basis of the figure is the regular hexagon, a favorite with the Minoans. Upon each angle of the hexagon is turned an equable spiral, all of the



spirals being constructed so that the whole pattern is formed by one continuous band. The spirals are turned cleverly at such an angle that the natural distortion of a spiral of this sort is counteracted as much as possible by optical illusion.



Decorative rendering of Trees
By Will Bradley.

¶ The three animal tail-pieces are reduced from Japanese Decorative Stencils imported and sold by Atkinson, Mentzer & Grover. The odd flowering shrub is from a design by "O. M. T." published by the Rust Craft Shops of Kansas City. The old cedar is from a photograph of a tree on the southern California coast, published by the Southern Pacific Railroad.

¶ At this season of the year when graduating classes are considering the matter of class gifts the new publication of the

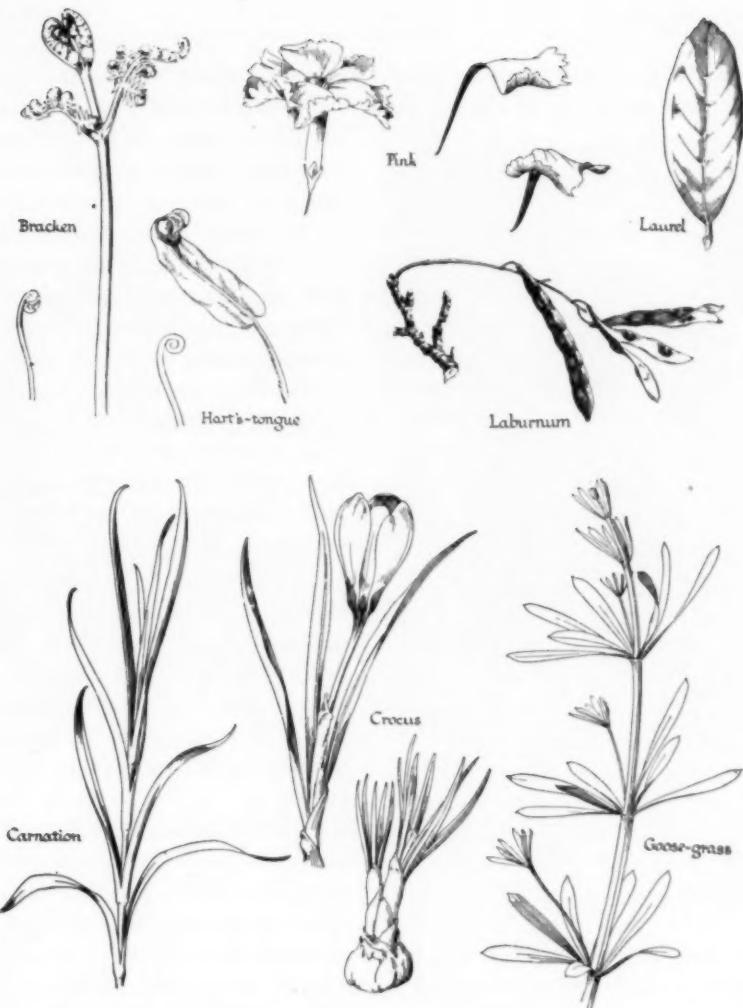


Plate X. Pen drawing, illustrating an article on The Meaning of Line, by Miss Agnes Farman, Leicester, England. Reproduced from *The Practical Teacher*.

Boston Sculpture Co., entitled "School Room Decoration," is worth seeing. This catalog is different from most publications

of this nature in that with practically every cast shown there is given, in addition to dimension and price, a brief history of the original; and also hints as to what might appropriately be selected for schoolroom decoration. The cover of the catalog is reproduced herewith.



During the early part of May will occur the two Conventions. The annual meeting of the Eastern Art and Manual Training Teachers Association is to be held in Boston, May 5, 6, and 7; and that of the Western Drawing and Manual Training Association in Minneapolis, May 10 to 13.

The Western Association offers its usual rich program; general sessions on Tuesday, Wednesday, and Friday, and

Departmental Round Tables on Thursday. Among the speakers announced in the preliminary program are Henry Turner Bailey, May Gearhart, Miss Winchell, Louis Bacon, Harry Wood, Oscar McMurray, Walter Sargent, Robert W. Selvidge, Emma A.

Church, Charlotte Reed, Arthur F. Payne, Daniel Upton, Mary S. Snow, Alice Norton, Nellie Crooks, Charles A. Bennett, and John S. Ankeney. Headquarters, Hotel Radisson, 7th Street. Between fifty and sixty cities and towns will send exhibits.

The Eastern meetings will convene in the new Museum of Fine Arts, where morning sessions only will be held. Upon the program few if any of the teachers of drawing and handicraft in public schools will appear. The program is to be "different." Among the speakers will be Mr. Arthur Fairbanks, Director of the Museum; Dr. David Snedden, Commissioner of Education for Massachusetts; Miss Sarah Louise Arnold, Dean of Simmons College; John Enneking, Painter; Arthur D. Dean, Chief of the Division of Trades Schools, New York; Professor Alfred Vance Churchill of Smith College; George deForest Brush, Painter; Dr. and Denman W. Ross, Harvard University. Other speakers are to be a craftsman, a designer and an artist of national repute, whose names are not yet announced. The afternoons will be devoted to excursions to various parts of the city, and to such places as Quincy, Milton, Newton, Wellesley, Brookline, Watertown, Cambridge, Salem, Lynn, Lexington, and Concord, places of historic interest, where local exhibitions will be arranged. The two evenings will be devoted to receptions and concerts. Headquarters, Hotel Westminster, Copley Square.

¶ In the March number of *The Inland Printer* are several pages of effective poster design by Oscar Hoeppner of Chicago, notable not only for their carrying power and good color but from the fact that the plates were made by Mr. Hoeppner by cutting with a knife the surface of a sheet of patent leather glued to a pine block to bring it to the height of type. Here is an inexpensive medium of bold illustration which might be adopted wherever there is a school printing press.

CORRESPONDENCE

Dear Mr. Bailey:

Toronto, Canada

I cannot resist the temptation to send you a packet of drawings made by Form 1 Boys (Grades 1 and 2) in the Toronto Normal Model School. The boys are from six to eight years of age. I send you the work of about half the class; the remaining drawings were as good as the worst of those sent. You can tell how unformed the boys are by the way in which the names are signed. It is the spontaneity of their drawings which appeals most strongly to me. [Two, representing extremes, are reproduced herewith.]

From the time I entered the class till I left, the lesson occupied twenty minutes. I have never more than fifty minutes a week (two lessons) with



them. They have been studying sparrows since their last lesson and instead of asking them to paint sparrows, as they expected, I told them that when I was a child I lived in a village and my father used to take me for long walks into the country. One day, after the first snow had fallen, as I walked by his side I was very sorry for the poor little sparrows because there were so many of them and, as they do not fly away south as so many of the birds do, I wondered what was to become of them. Just then we saw a little brown house among the trees and as we walked towards it the door opened and a little boy, in brown velvet, came down the steps with a dish of crumbs. He whistled, and from the trees and everywhere the birds came flying. Some of them picked away busily but others scrambled and fought for the same crumb. Then I said to my father, "Oh, now I know! It is the little brown boy in the little brown house who feeds the sparrows in the winter time."

After the children were told the story they closed their eyes while I asked them if they could see the house, the trees, the boy, etc. After each question they assured me that they could see everything mentioned. They had already

CORRESPONDENCE

been given paper and brown and black crayons and in ten minutes from the time they began to paint the story the papers were collected.

Of course they pay very little attention to relative size and perspective; these, to them unimportant things, will come later; and some of their sparrows look like rats and some chimneys are tipsy, but the children have expressed themselves freely and joyously.

Sincerely yours, Anta Powell.



Dear Mr. Bailey:

Rochester, N. Y.

Is the enclosed of any use to you in The School Arts? You are welcome to it if it is.

HOW TO MAKE A MONOTYPE

Monotype. The very meaning of the word itself explains the process to some degree. The dictionary says, it is "A print transferred from a painting on a metal plate; so called because but one can be made."

The process, by which a good result is obtained, is as fascinating as etching or the developing of photographs, yet luck claims a larger share in the monotype than in either of the other two. Your first attempt will undoubtedly be a failure even tho you have followed the rules exactly as stated, but the second one will not have as many faults as the first, I assure you, and so on.

The metal plate referred to can be made of almost any metal and even glass can be used. The idea is to have a smooth surface which will hold the paint temporarily. A piece of zinc, sandpapered on one side, will serve the purpose very well, and cut, of course, as large as you care to have the sketch. The surface should be rubbed with common paint oil to keep the paint from sticking to the zinc. Turpentine will not serve as well in this respect, as it

CORRESPONDENCE

is a dryer as well as a medium and if used without oil, the thin coat of paint will adhere to the zinc surface. Oil paint from the tube is used for this work, and the dark browns and greens seem to give better results than any of the others.

For the first sketch I would suggest that one take a picture of a landscape and copy it onto the oiled surface of the zinc. To get the effect, every means



A monotype. By F. H. Carpenter.

is allowable, rubbing with the finger, using the handle end of the brush, a cloth wrapped around a pointed stick, and in fact, any way to get darks and lights. If the paint proves to be too loose on the zinc, a few drops of turpentine or even thin varnish can be used, but if you find that the paint is getting too tacky it will be necessary to work rapidly or thin it out. The common manila wood pulp paper dampened with a sponge or the Japanese tissue paper are the best to print on. The process from this stage on is very simple. The zinc plate containing the sketch is placed on a pad of paper, (an old magazine is very good), then the damp paper or tissue is placed directly on the painted sketch with a thin pad of paper on top of that. This sandwich, as it were, is carefully placed in a letterpress and the press screwed down tightly.

CORRESPONDENCE

The process is then complete with the exception of taking it out of the press and touching it up here and there. Of course the sketch is reversed but the composition will be just as satisfactory, as a rule.

In place of a letterpress a common rubber roller clotheswringer can be used with equally good results.

The writer has had a great many good results and also a great many disappointments in making monotypes with high school pupils, but the work is fascinating, and the disappointments are not discouraging. Good luck.

Fletcher H. Carpenter.

4946 Washington Ave., Chicago.

My dear Mr. Bailey:

Feb. 14, 1910.

I wish to enter a protest against the so-called three color method of teaching color.

At present there is a diversity of opinion as to the proper nomenclature, measurement and standards of color. It is almost universally admitted that color language has been inadequate, indefinite and to a large extent borrowed from other sciences. This is no doubt true.

It seems strange to me that the same cool common sense shown in teaching most subjects is utterly ignored in the teaching of color. As it is taught in many of our schools to-day it is vague, illusive and confusing, even to grown folks. What must it be to children?

The three color method of mixing water colors, and by that I mean, using the primaries, red, yellow, and blue and mixing to make other colors, is out of place in primary grades. The only excuse I have ever heard for its existence is that there is great educational value in the mixing of color and that it is better to have a simple palette than a more complex one.

In the first place where is there any educational value in children mixing to make a given color without a standard to compare their work with? Tell me where it comes in. I am open to conviction.

My experience in teaching has led me to the old principle of proceeding from the known to the unknown as the only safe, sound one to follow. I recently heard a supervisor say that the whole gamut of colors could be made from mixing the three colors. While this might be true if pigments were absolutely transparent and would diffuse and blend as do rays of light, it is not true in fact, especially so with water colors.

Suppose we start children in the first grade giving them three colors, without previous color training. What can they know of the fine art of color

CORRESPONDENCE

harmony and the still finer art of color mixing? What definite color standards have they with which to compare their work? To be more explicit, suppose a child is required to make green from mixing yellow and blue. He is told to take some yellow and then some blue and then is left to his own devices, and the result is a color somewhere between a yellow and a blue. Scientific, isn't it? Accurate too, almost mathematical in its precision? What can we hope for by such unreasonable methods? Would you ask a pupil to work out a problem in arithmetic without first knowing the tables and rules, or expect one to make a good cake without following a tried receipt?

Certainly to ask children to mix colors without previous knowledge of true color, and excuse ourselves by saying that the educational value they acquire from the process is of great benefit to them, is a questionable method, and the value received not equal to the price paid by the pupil.

A much better plan, one that I have seen successfully worked out, is to first give the children definite, accurate standards of color by which they can square their efforts and see if they be true; to give them good true colors, at least the six solar spectrum hues with a gray, so that they may have good standards of color before them to become thoroly familiar with, before attempting the mixing of color.

In this way they have true perceptions by which to compare, measure and determine the hue, value or chroma of any color they may see, and be able to produce it. In all cases and at all times let our last court of appeal be the solar spectrum, and let us study nature, the colors in flowers, trees, sky, plants, vegetables, fruits, etc., an infinite variety, an inexhaustible source of supply.

Then let them mix the three primaries to get the secondaries, etc. In this way they get practice in mixing and have definite ends toward which to work, and accurate, definite standards by which to compare their results. The black allows them to reduce their colors to any shade, the white to any tint that they may wish to make.

It is impossible to make water color brilliant after it has once been reduced or deadened by mixing with another hue or with black or white. So then we need to have transparent colors to mix to their farthest limit, and they should be at their fullest intensity for use in all around work. I am speaking from experience and not hearsay, for I have tried both methods and heartily believe that a larger palette is preferable, especially for lower grade work, and certainly for older people.

Very truly yours,

Fred V. Cann.

THE ARTS LIBRARY

BOOK REVIEWS

Spring Growths. Eleven plates with notes on handling. By James Hall. The Davis Press, Worcester, Mass. Price 75 cents.

The difficulty of securing wild flowers in sufficient quantities to supply city schools, makes necessary an increasing dependence upon illustrations. When photographic, such illustrations lack color; when drawn, they are often too mechanical, or too vague and amorphous, to be of any value as records of plant life. Seldom, in either case, are they examples of good arrangement, nor do they show such handling as children should emulate. But this Packet contains plates made by a trained draftsman unusually sensitive to beauty, and fitted by experience as a teacher to employ a technique both effective and educational. They show the appropriate use of pencil and water color, singly and in combination, in a series of subjects typical of all the spring growths, and exemplifying degrees of interpretation appropriate to the different grades in school. From the first sheet to the last not a meaningless line nor an accidental wash appears to perplex the student. Each sheet is a model in arrangement, and beautiful enough to frame and hang upon the wall in a tastefully furnished room. Flower painters, china decorators, and handcraftsmen of every kind will find useful material in this Packet. The plates are unrivaled as aids in the teaching of Nature drawing,—better than most “specimens”; for they are properly posed, and will not wilt!

Manuscript and Inscription Letters. By Edward Johnston. John Hogg, 13 Paternoster Row, London. Price 3s. 6d. net.

This portfolio is intended as a working supplement to “Writing, Illuminating and Lettering,” by the same author. It contains sixteen plates 10 x 12, five of them by A. E. R. Gill. The book referred to is the unquestioned standard in pen lettering. This portfolio easily takes rank with it. Such free and precise letters, so legible, and so handsome, have never before been available to students. They look alive—like a perfectly healthy person in repose—each the perfect embodiment of an idea. The plates show not only pen forms, but the standard Roman letters drawn with a brush for the sign painter, incised, and cut with raised forms, for the tablet maker. Full descriptive notes form a part of each plate, many of them in Mr. Johnston’s own hand,—additional examples of fine lettering. The author’s point of view is thus stated. “The point of view of the early calligrapher was most direct: in the first place his

manuscript was to be read, then, to be played with or glorified. The later men probably thought more consciously of "beautifying" (which is the beginning of danger). It is possible even now to go back to the child's—something like the early caligrapher's—point of view, and this is the only healthy one for any fine beginning: to this nothing can be added; all rules must give way to truth and freedom." This portfolio is complete in itself, and is by all counts the best thing yet in this field.

The French Impressionists. By Camille Mauclair. 212 pages.
4 x 6. Fifty illustration. E. P. Dutton & Co. Price \$1.00.

This is the sixth volume of the Popular Library of Art, and while written with almost a partisan point of view, does set forth clearly the relation of that movement for freedom in painting, which had its day in France from 1860 to 1900, to the era which preceded it, and to the life of the time. The philosophy of these men, who flew in the face of the established order, who selected uninteresting and even repellent subjects purposely, who subordinated drawing to color, and exhibited color as a butcher exhibits his slain beasts, may be gathered from this little volume more easily and more happily, perhaps, than from any other source. Among the fifty pictures reproduced there are but few one would care to live with. They are curiosities, admirable in museums, valuable in the writing of the complete history of art, instructive to the technician, and full of warnings to young students of serious purpose. But, after all, these French Impressionists did make one invaluable contribution to the resources of the painter,—the technique of full, palpitating, color-charged light. To have done that is distinction enough for one generation of men.

Child Classics; a Series of Graded Readers for Schools. By Georgia Alexander. The Bobbs-Merrill Company, Indianapolis.

This series is mentioned here chiefly on account of the illustrations. Among the artists represented are Arthur I. Keller, Alice Barber Stephens, Harrison Fisher, Howard Chandler Christy, Fanny Cary, Mrs. Perkins, Arthur Rackham, Walter Crane, Maxfield Parrish, and Reginald Birch. When such people draw for children, children are sure to be supplied with pictures worth careful study, pictures which may be used by the teacher in laying the foundations of an appreciation of fine art. Such an appreciation may be the source of endless pleasure and inspiration.

RECENT PUBLICATIONS

THE EVOLUTION OF ITALIAN SCULPTURE. By Lord Balcarres. The book deals with the basis of plastic art in Italy, recording the fundamental stages of progress, and analyzing the ideals of the various schools of sculpture. E. P. Dutton & Co. \$6 net.

NATURE AND ORNAMENT. By Lewis F. Day. A companion volume to Mr. Day's "Nature, the Raw Material of Ornament," bearing the sub-title, "Ornament, the Finished Product of Design." Charles Scribner's Sons. \$3 net.

PRACTICAL HINTS FOR ART STUDENTS. By Charles A. Lasar. Mr. Lasar is one of the most successful art teachers of Paris. The book contains illustrative sketches and diagrams by the author. Duffield & Co. \$1 net.

MANET AND THE FRENCH IMPRESSIONISTS. By Theodore Duret: translated by J. E. Crawford Flitch. A history of Manet and his followers in France: Pissarro, Claude Monet, Sisley, Renoir, Berthe, Morisot, Cézanne, and Guillaumin. Illustrated with etchings, wood engravings, etc. J. B. Lippincott Co. \$3.75 net.

MASTERS IN ART. The latest output in the series bears the date of February 1909. It presents the work of Mariano Fortuny of the Spanish School.

VERGLEICHENDE FORMENLEHRE DES ORNAMENTES UND DER PFLANZE. By M. Meurer Kuhtmann. Dresden 1909. Superb drawing of plants and ornament.

FREE PUBLICATIONS OF THE DEPARTMENT OF AGRICULTURE, CLASSIFIED FOR THE USE OF TEACHERS. By Dick J. Crosby and F. W. Howe. A source of information the teacher of Nature Study cannot afford to neglect.

AN ART-CRAFT INDEX TO THE MARCH MAGAZINES

FROM THE POINT OF VIEW OF THE TEACHER OF MANUAL ARTS

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THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE OF WORK MY BEST

FEBRUARY CONTEST

AWARDS

First Prize, Book, a "School Arts Kit," and the Badge with gold decoration.

Joseph Agna, IX, Provincetown Mass.

Second Prize, a box of Munsell Colors, Wadsworth, Howland Co., and Badge with silver decoration.

*Leona Corbin, III, Easthampton, Mass.

Charles Donovan, VII, 1706 Seventh Ave., Sioux City, Iowa.

Earl Harris, VIII, Niagara Falls, N. Y.

Ernest Clay Harris, VII, 2104 23rd Ave., Meridian, Miss.

*Grace Strong, IX, Easthampton, Mass.

Third Prize, a copy of "Blackboard Drawing," published by The Davis Press, and Badge.

*Will Carnaghan, II, Avondale, R. I.

*Earl Cole, IV, Hillard-Grove School, Wilkes-Barre, Pa.

*Herbert Doty, High School, Candor, N. Y.

Hiram Field, V, Manistee, Mich.

Leo Gleim, IV, Lincoln School, Ottawa, Ill.

Roscoe Nelson, Fifth St. School, Niagara Falls, N. Y.

John Otto, III, Milton, Pa.

Paul Peikert, V, 1029 S. California St., Stockton, Cal.

Violet Whitehouse, III, 8 Pike St., Augusta, Me.

—, IV, Indian Orchard, Mass.

Fourth Prize, the Badge.

Annie Anderson, IV, Manistee, Mich.

*Carol Blackler, III, Park Ave. School, Westerly, R. I.

Berniece Chase, IV, 1217 Sixth Ave., Sioux City, Iowa.

Nellie Day, Hillsboro, Ohio.

Ernest Deransleau, IV, Aldene School, Roselle, N. J.

Lillian Drexel, VII, Hawley Grammar School, Northampton, Mass.

Ethel Eldred, VII, Academy St. School, Oneonta, N. Y.

Marion Fall, VII, 3 Oliver Place, Everett, Mass.

Earle Gabeler, VI, G. E. Hood School, Lawrence, Mass.

Emma Gerdning, IV, Lincoln School, Ottawa, Ill.

Ernest Haskell, IV, 8 Noyes Place, Augusta, Me.

Delmar Hershay, Findlay, Ohio.

* A winner of honors in some previous contest.

Hazen Hill, IV, 22 Amherst St., Augusta, Me.
*Henry F. Hill, V, 101 Western Ave., Augusta, Me.
Hiram Holmes, VI, 33 W. Lafayette St., Stockton, Cal.
Dora King, I, Winchendon, Mass.
Mildred Lanphear, Avondale School, Westerly, R. I.
Mary Helen Leinbach, IV, Milton, Pa.
Lucile Magnusson, Manistee, Mich.
Eva May, II, Winchendon, Mass.
John McNally, VII, Hawthorne School, Sioux City, Iowa.
John Monti, VIII, Elm St. School, Westerly, R. I.
Hazel Pierce, VII, 75 Garland St., Everett, Mass.
Leroy Rosencrans, IV, Shabbona School, Ottawa, Ill.
*Elsie Schirner, VIII, G. E. Hood School, Lawrence, Mass.
Louis Silva, IX, Provincetown, Mass.
*Levi Talbot, IV, Pleasant St. School, Westerly, R. I.
Hilda Traylor, II, West Grammar School, Wakefield, Va.
*Frank R. Whelton, VIII, Wendell Phillips School, Boston, Mass.

Special Prize, the Badge.

DeBourg Tees, High School, Radnor, Pa.

Bird Outlines and Alphabet Packet.

Grades VI and VII, Pontiac School, Warwick, R. I.

Honorable Mention

Rose Ansite, Sioux City
Jeanette Arndt, Milton
Amy Babson, Rockport
Phoebe Becroft, Baltimore
Charlie Bentley, Stockton
Vernon Cincinato, Stockton
Revere Clapp, Westerly
Bessie Clark, Wakefield
Wendell Coates, Sioux City
John M. Cross, Augusta
Edward Dagmar, Manistee
Lillie Dolan, Sioux City
Clement Doyle, Lawrence
Isadore D——, Manistee
Joseph Enos, Provincetown
Marie Frechette, Easthampton
Donald Freeman, Augusta
Enid Groves, Stockton
*Constance Hall, Stockton

Loretta Hamilton, Baltimore
Lucile Hanson, Ottawa
Grace Inglis, Stockton
Signa Johnson, Manistee
Richard Jordan, Findlay
*Isabelle Kaiser, Stockton
William Keene, Baltimore
Laura Loudon, Oneonta
Alma Mattes, Ottawa
*Frank Meier, Lawrence
Hazel E. Merrill, Oneonta
Eva Miller, Milton
Mario Monti, Westerly
Elsie Morehouse, Lawrence
*Arnold Page, Augusta
Irma Peterson, Manistee
John Porte, Radnor
Elsie Potter, Oneonta
Charlie Poythress, Jr., Meridian

*A winner of honors in some previous contest.

Roy Quimby, Sioux City
 Ralph Rhebb, Sioux City
 Lillian Robertson, Wakefield
 Russell Schmidt, Stockton
 Rose Schumsky, Roselle
 Gladys Seward, Ottawa
 Joseph Shultz, Wilkes-Barre
 Anna Smith, Northampton
 Margaretha Spuergin, Ottawa
 Henry Swanson, Sioux City
 *Levi Talbot, Westerly

Abraham Tarrio, Augusta
 Neva Thompson, Candor
 Frank Twist, Milton
 Fannie Watson, Radnor
 Glen Watson, Sioux City
 Francis White, Winchendon
 Lewis White, Sioux City
 Mildred Wilson, Sioux City
 Ruth Wilson, Oneonta
 Fred Winker, Niagara Falls
 Ralph Witt, Winchendon
 Elsie Yoder, Milton

Model and Object Drawing continues to be hard sledding. I am more thoroly persuaded year after year that the chief trouble lies in the inability of the teachers themselves to teach the fundamental principles correctly or to recognize at sight an incorrect drawing. If the drawings submitted in the contest are the best produced in the school, (which they are supposed to be), the worst must be bad indeed. It behooves every supervisor of drawing in the country to see that his teachers understand the three fundamental principles having to do with solidity, foreshortening, and convergence.

Almost every package of drawings this month contained a letter to the editor stating in one way or another the importance of the contests as a means of stimulating interest in drawing. Let other towns test the truth of this for themselves.

Please remember the regulations:

Pupils whose names have appeared in The School Arts Book as having received an award, must place on the face of every sheet submitted thereafter a G, for (Guild) with characters enclosed to indicate the highest award received, and the year it was received, as follows:



These mean, taken in order from left to right, Received First Prize in 1905; Second Prize in 1906; Third Prize in 1907; Fourth Prize in 1906; Mention in 1907. For example, if John Jones receives an Honorable Mention, there-

*A winner of honors in some previous contest.

after he puts M and the year, in a G on the face of his next drawing submitted. If on that drawing he gets a Fourth Prize, upon the next drawing he sends in he must put a 4 and the date, and so on. If he should receive a Mention after having won a Second Prize, he will write 2 and the date on his later drawings, for that is the highest award he has received.

Those who have received a prize may be awarded an honorable mention if their latest work is as good as that upon which the award is made, but no other prize unless the latest work is better than that previously submitted.

The jury is always glad to find special work included, such as language papers upon subjects appropriate to the month, home work by children of talent, examples of handicraft, etc.

Remember to have full name and mailing address written on the back of each sheet. Send drawings flat.

If stamps do not accompany the drawings you send, do not expect to obtain the drawings by writing for them a month later. Drawings not accompanied by return postage are destroyed immediately after the awards are made.

A blue cross on a returned drawing means "It might be worse!" A blue star, fair; a red star, good; and two red stars,—well, sheets with two or three are usually the sheets that win prizes and become the property of the Davis Press.







IRIS
by
JAMES
HALL